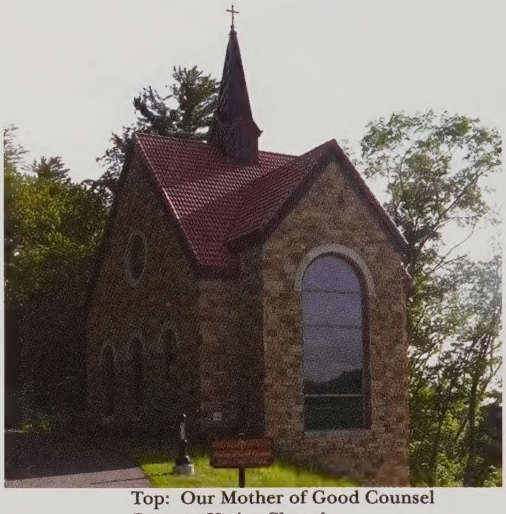
FAITH & FORM

THE INTERFAITH JOURNAL ON
RELIGION, ART AND ARCHITECTURE
VOL. XXXIX • NO. 1, 2006 • ISSN 00147001

PROCESSED
APR 18 2006
GTU LIBRARY

PILGRIMAGE
JOURNEY
RETREAT

The Votive Chapel - Shrine of Our Lady of Guadalupe La Crosse, Wisconsin



Top: Our Mother of Good Counsel
Bottom: Votive Chapel

Willet Hauser Architectural Glass is where light learns to speak. We bring a century-old legacy of stunning architectural glass design, and over six decades of renowned restoration to your project.

When you choose Willet Hauser to create your legacy, you are placing it in the experienced hands of artists and designers whose sole purpose is to ensure that every detail reflects your unique vision before sculpting it into a tribute of glass, color, and light.

When you choose Willet Hauser to preserve your legacy, every detail is lovingly restored in all its architectural integrity and beauty, backed by our long-standing tradition of restorative excellence.

You can trust your legacy to our legacy.
Willet Hauser Architectural Glass.
Design, Fabrication and Restoration.

For more information, and to see our new exciting designs, visit **www.willethauser.com** or call us toll-free at **800-533-3960**.

Where light learns to Speak!

WILLET HAUSER

Architectural Glass

Celebrating over a century of service in the stained glass arts.

FAITH & FORM

BOARD OF DIRECTORS
President
Rev. Joseph Mann
Charlotte, NC

Vice-President
Michael Berkowicz
Mt. Vernon, NY

Treasurer
Carol Frenning
Minneapolis, MN

Secretary
Charles Hultstrand AIA
Greenville, SC

EDITOR-IN-CHIEF
Michael J. Crosbie, Ph.D., RA
Steven Winter Associates, Inc.
50 Washington Street
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
mcrosbie@faithandform.com

EDITOR EMERITUS
Betty H. Meyer
25 Maple Street
Auburndale, MA 02466
617-965-3018
FAX: 617-965-7591
bmeyer@faithandform.com

EDITORIAL ADVISORS
Annie Dixon
Judith Dupré
Thomas Fisher
Robin Jensen
Jaime Lara
Richard S. Vosko

EXECUTIVE DIRECTOR / ADVERTISING CONTACT
Ann Kendall
100 North Tryon St.
#3500
Charlotte, NC 28202
203-854-6563
info@faithandform.com

DESIGN, PRODUCTION
Dave Kuhar
James Cotton
The Media Cellar, Inc.
38138-1 W. Spaulding St.
Willoughby, OH 44094
440-918-1301
mediacellar.com
dkuhar@faithandform.com

COPY EDITOR
Mary Bishop Coan

Faith & Form : The Interfaith Journal on Religion, Art and Architecture is independently published four times per year by Faith and Form. Copyright © 2006 by Faith and Form, 1737 Kenyon St. NW, Washington, DC 20010. Third Class Postage paid at Washington, DC. Opinions expressed by contributors are not necessarily those of Faith and Form.

Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to religious art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or emailed to: mcrosbie@faithandform.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.

To subscribe to Faith & Form, contact info@faithandform.com, 203-854-6563 or www.faithandform.com

IFRAA INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE

A KNOWLEDGE COMMUNITY OF THE AIA
CO-SPONSORS OF THE ANNUAL RELIGIOUS ART AND ARCHITECTURE AWARDS PROGRAM

PAST CHAIRS
Michael Berkowicz
New York, NY
Rev. Joseph Mann
Charlotte, NC
James Graham, AIA
Springfield, IL
Douglas Hoffman, AIA
Cleveland, OH
Richard Bergmann, FAIA
New Canaan, CT
Rev. Albert Fisher
Durham, NC
David K. Cooper, AIA
Chicago, IL
Lawrence D. Cook, FAIA
Falls Church, VA
Bishop Russell W. Pearson
Independence, MO
John R. Potts
Casselberry, FL
Michael F. LeMay, AIA
Oakton, VA
Henry Jung, AIA
Fort Washington, PA
Eugene Potente, Jr.
Kenosha, WI
Harold R. Watkins
Indianapolis, IN
Rev. Sherrill Scales, Jr.
Southington, CT
John C. Pecsok, FAIA
Indianapolis, IN
Rolland H. Sheafor

CONTENTS

FEATURES

Sacred Pattern, Sacred Path
Labyrinths and the Art of Pilgrimage
By Lauren Artress 6

Sheltering Space For Pilgrimage
The Padre Pio Pilgrimage Church
By Renzo Piano 12

A Master Plan For Retreat
The Isabella Freedman Jewish Retreat Center
By Frances Halsband 16

Pilgrimage To Sainthood
The Solanus Casey Center
By Richard S. Vosko 18

Retreat To Poustinia
The Glencomeragh Retreat Houses
By Kevin Bates and Tom Maher 22

Gateway To Mecca
The Hajj Terminal at Jeddah Airport
By Yasmin Sabina Khan 26

A New Journey
The Stations of the Cross for Our Time
By Gwyneth Leech 28

DEPARTMENTS

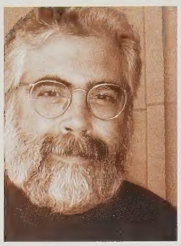
Editor's Page 4
Notes & Comments 32
Artist/Artisan Directory 34
Architects Directory 37
Just One More Thing 39

INDEX OF ADVERTISERS

Assoc. of Consultants for Liturgical Space 15
Bendheim 5
Botti Studio of Architectural Arts, Inc. 15
Church Restoration Group 4
CM Almy 11
Eickhof Columbaria, LLP 40
Faith & Form/IFRAA Awards Program 24
J. Sussman, Inc. 38
Kirkegaard Associates 4
Meyer-Vogelpohl 40
R. Geissler, Inc. 39
Rambusch Lighting 11
Rohlf's Studio 14
Stonecarpet 14
Willet Studios 2

N THE COVER:
alking the labyrinth, a metaphor for pilgrimage, Grace Cathedral in San Francisco, California.
oto: © Cindy A. Pavlinac, Sacred-Land-Photography.com

Ready for the Trip?



Editor's Page ✶ Michael J. Crosbie

The theme of this issue—pilgrimage, journey, retreat—invites us to consider how we are changed by leaving familiar places and venturing to regions where we have never been. Recently I attended a conference on liturgy and space held at the Church Divinity School of the Pacific in Berkeley, California. In one of the workshops we discussed pilgrimage and whether you could experience it without trekking to a distant place. Lauren Artress's article in this issue about pilgrimage and labyrinths gives a partial answer to that question, as does artist Gwyneth Leech in her account of painting the Stations of the Cross. Artress and Leech write about journeys that are primarily spiritual and inward, accomplished without covering much ground as measured in miles.

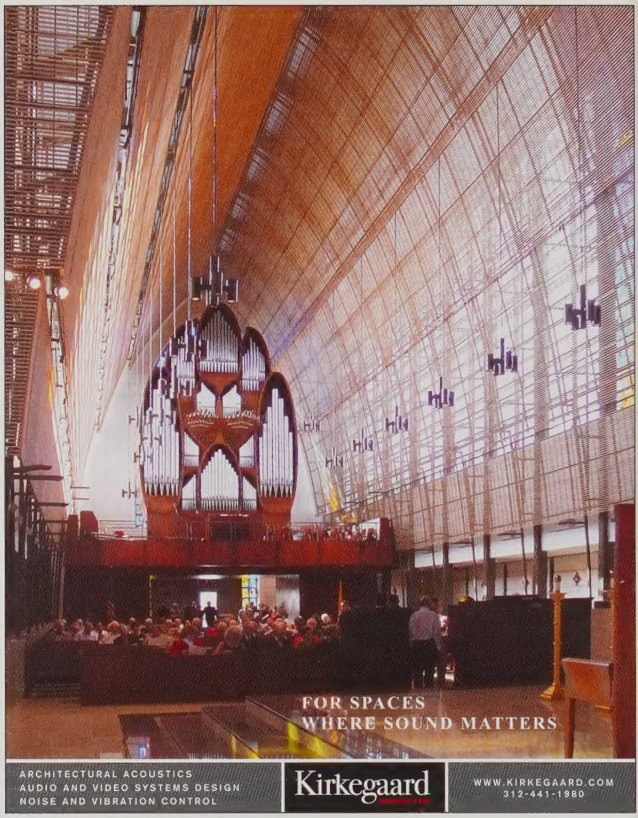
Congregation members (including clergy) that have found themselves in the midst of planning a new project or renovating an old building will discover that they are on a journey with the potential for life-changing consequences. Few are ready for the trip. Many such projects start simply enough: more classrooms are needed for religious instruction, or a bigger sanctuary, or better accommodations to make a facility truly accessible, or a new work of art to enhance worship. Many congregants and clergy commence this journey thinking that they know exactly how it will proceed. But just a few miles down the road they begin to realize that they have not answered all the questions; that they have in fact no idea where they are going.

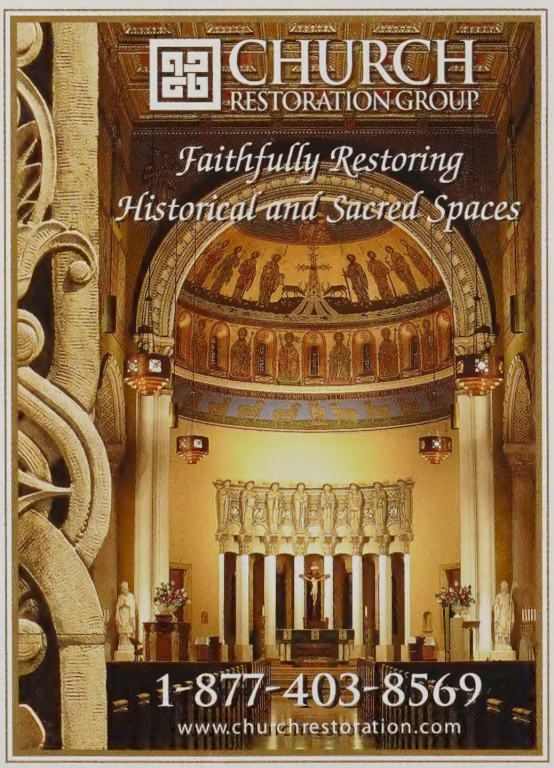
A good architect, artist, or designer travels with the congregation as a guide. An important part of the trip will take them to a reflecting pool so that they can see themselves: what is their mission, what has prompted the project, and might its larger goals be better achieved by taking a different path? Is the answer a bigger building, or a smaller one, or maybe a new one in a different place? Perhaps the commissioned artwork reflects a value or a belief that congregants never realized they held. With a renewed sense of itself the congregation begins to ask different questions. Some congregation members might not be willing to go along for the ride. Through prayer and reflection, the congregation may discover that the seemingly simple, straightforward project that started them on their journey has delivered them to a place they never imagined. The trip has changed them. They are not the same body of believers they were just a few months ago. Asking new questions, they are seeking new answers.

The spiritual destination of pilgrimage, journey, or retreat is often obscured in the course of the trip. We may think we know where we are going, but God may have other plans for us. As in walking the labyrinth, the course of our journey is not up to us. We follow a way that we trust, through faith, will carry us to spiritual growth.

Such a journey is not a one-way street. The best artists, architects, and designers will also grow, both professionally and spiritually, in the course of helping a congregation discover its path; they, too, will walk with doubt. No matter how many times they have made the trip, new destinations will be discovered if the architect, designer, and artist are open to taking a different path, asking questions never asked, and being open to discoveries along the way.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com





Lamberts Glass

ELIZABETH DEVEREAUX

Detail of Holy Spirit Catholic Church, Saginaw, MI, design by Elizabeth Devereaux and fabricated by Devereaux Architectural Glass

Made for the possibilities of light.

Be sure the medium you use is as sublime as your message. Lamberts, one of the few remaining producers of handcrafted, mouthblown sheet glasses in the world, is the glass of choice for leading artists and architects. Everything about it speaks quality—from its 19th century production facility in Waldsassen, Germany, to its generations-old tradition of superior craftsmanship. Exposed to light, Lamberts Genuine Antique Glass displays inimitable transparency, brilliance and body. There's simply no substitute for Lamberts in art glass, church or secular applications. Available for immediate delivery, in a vast selection of colors and glass types, exclusively from Bendheim.

BENDHEIM

61 Willett St., Passaic, NJ 07055 Tel: 800.221.7379 Outside USA: 973.471.1733 Fax: 973.471.1640
3675 Alameda Ave., Oakland, CA 94601 Tel: 800.900.3499 Outside USA: 510.535.6600 Fax: 510.535.6615

View our palette of Lamberts colors at www.bendheim.com

Sacred Pattern, Sacred Path

Labyrinths and the Art of Pilgrimage

"Pilgrims are people in motion—passing through territories not our own—seeking something we might call completion, or perhaps the word *clarity* will do just as well, a goal to which only the spirit's compass points the way."
— *H. Richard Niebuhr*

Cretan labyrinth meadow earthwork with daffodils during the annual Spring Daffodil Party in Anderson Valley, Mendocino, California.
© Cindy A. Pavlinac, Sacred-Land-Photography.com

By Lauren Artress

Pilgrimage is universally recognized in all the world's major faith traditions. Muslims trek to Mecca to circumambulate the Kaaba, Hindus travel to Benares in India on holy days, Buddhists go to Lhasa in Tibet, the Jews to Jerusalem, and Christians to Santiago de Compostela, Chartres, Rome, and Jerusalem.

There are many reasons to make a pilgrimage: to see a sacred site, to welcome in a new stage of life, such as retirement; to seek pardon; or to fulfill a promise to God. Some may go to express gratitude for a prayer that has been answered, others because they are struggling with a life-threatening illness.[1] Modern-day pilgrims may go to Strawberry Fields, the memorial to John Lennon in Central Park or to the site of the destroyed World Trade Center, both in New York. Pilgrimage can offer us time for prayer and reflection at crucial junctures in our lives.

During the Middle Ages, pilgrimage was central to Christian faith. At conversion, Christians made a vow to travel to Jerusalem once in their lifetime. Pilgrimage was traditionally undertaken during Lent to end in the holy city for Easter. At this time, the life of the monks was revered, and marriage and children were less valued. Pilgrimage was modeled after the asceticism of the monks—celibate, prayerful, and in communal devotion—to capture that revered experience.[2] The rich gave up their comforts, and the poor learned the dignity of poverty. All were forbidden to bear arms or to engage in fights. Whole villages worked together to preserve their food and pack supplies for the challenging journey, often two to three weeks in duration. In Europe pilgrims wore heavy clothing and hats to protect them from the cold, and carried walking sticks. They sang along the way to strengthen community.

A replica of a medallion worn by those on pilgrimage to the Cathedral of Our Lady of Chartres in the Middle Ages.

Each pilgrimage site had an identifiable symbol, the most recognizable being the scallop shell emblem of Santiago de Compostela. Pilgrims traveling to the Cathedral of Our Lady of Chartres wore a special medallion bearing an imprint of the famous Veil of Mary sewn

The Reverend Dr. Lauren Artress is a Canon of Grace Cathedral and author of *Walking a Sacred Path: Rediscovering the Labyrinth as a Spiritual Practice*, *The Sand Labyrinth Kit*, and *The Sacred Path Companion* (February, 2006.) She is a leading force in the Labyrinth Movement and Veriditas (www.Veriditas.net), initiating the installation of two labyrinths at Grace Cathedral in San Francisco. She is an Episcopal priest, a Spiritual Director, and a Licensed Marriage and Family Therapist. She can be reached at: Lauren@LaurenArtress.com.

© Cindy A. Paulinac, Sacred-Land-Photography.com

Center of the labyrinth at Grace Cathedral in San Francisco, California, during New Year's Eve 24-hour vigil.

nto their clothing to identify them and justify heir presence on the road. It is the forerunner of today's passport. If a pilgrim wearing his medallion was challenged to a duel, it was roper for him to inform the adversary that was in his possession. The belief in Mary's rotection was so strong, that the challenger ould often change his mind.

During the Reformation, Martin Luther iscouraged pilgrimage because at that time it as associated with Roman Catholic practice. His edict deterred, but never entirely stopped, eople from traveling—usually walking at least art of the way—to visit and pray at sacred ites. Today, since the removal of the Berlin all, pilgrimage has been revitalized in the onsciousness of the world.

The Labyrinth Calls

The rarely mentioned labyrinth—both a ymbol and a microcosm of pilgrimage—capvated my imagination and initiated my own ilgrimage to France. I crossed the threshold f Chartres Cathedral for the first time in ugust of 1991. A small group of people from an Francisco's Grace Cathedral (where I am a anon) met a friend and me there. The labyinth on the floor of Chartres was not open o the public and was covered with chairs. As rightening and uncomfortable as it was, without official permission, we moved the chairs o walk the labyrinth. We said brief prayers, egan to walk, and eventually about 25 others oined us. I can only describe this experience s joyous and golden. It was as if someone had aken handfuls of stardust and tossed them nto the air, creating a glistening radiance. It emains one of the highlights of my life.

Chartres Cathedral is a famous pilgrimage ite even today. About four million people pass through her doors each year. Not only does Chartres contain the most significant collection of 12th- and 13th-century stained-glass windows in the world, but also the original and most intact labyrinth ever created in Christendom. Chartres Cathedral is where faith and form truly meet.

The Gothic cathedral during the Middle Ages became a symbol for the way humanity thought about itself: a bold offering to the glory of God. The beginning of the Gothic style (1137 to 1143) is ascribed to Abbot Sugar of Saint Denis Monastery, just north of Paris. The much-celebrated flying buttresses and ribbed vaulting revolutionized construction. They allowed the walls to bear less weight, so large stained-glass windows could be created, opening the dark cavernous interior spaces to the penetration of light. Rarely, however, does modern scholarship talk about the labyrinths that were placed on the floors of the great Gothic cathedrals at the same time. Of the 80 cathedrals built during the Middle Ages, 22 had labyrinths.

Gothic cathedrals were designed to offer a way of integrating body and soul. Erwin Panofsky, in his book *Gothic Architecture and Scholasticism*, quotes Aquinas: "The senses delight in things duly proportioned as in something akin to them; for the sense, too, is a kind of reason as is every cognitive power." Panofsky goes on to say the intention of Gothic cathedrals was "to make faith clearer by appeal to reason, to make reason clearer by appeal to the imagination, and to make imagination clearer by an appeal to the senses."[3] This approach honors the thinking process and balances it with the imaginative and sensate functions encoded in human nature.

The balance of human faculties maintained in Chartres Cathedral is most likely due to the famous School of Chartres, a Platonic medieval school famous for its preachers and teachers.[4] The vision that guided this school was the "objective pursuit of universal harmony in the image of the divine Creation."[5] By teaching applied reason (grammar, rhetoric, dialectic) and the quadrivium (arithmetic, symbolized by Boethius; geometry, symbolized by Euclid; music and harmony, symbolized by

© Cindy A. Paulinac, Sacred-Land-Photography.com

Time-lapse of pilgrims walking the labyrinth in the Cathedral of Our Lady of Chartres.

© Cindy A. Paulinac, Sacred-Land-Photography.com

The labyrinth in the Cathedral of Our Lady of Chartres was laid in the floor in 1201.

Pythagoras; and astronomy, symbolized by Ptolemy) it was understood that the "veils of matter might be removed and the divine order revealed. Such revelations would lead to a restoration of the godly nature, a process Plato termed *anamnesis*, or a recollection of one's lost divinity."[6] Knowledge is nested within the symbols. Through the small stone statues carved in the portals of Chartres—which also include Aristotle and Cicero—we begin to grasp that there is a worldview articulated within these walls that is barely comprehended today.

Finding Your Way through Sacred Geometry

An important part of this lost knowledge is the art of "sacred geometry." Sacred geometry originated with the philosopher Plato, and Pythagoras developed the actual measurements and equations. Sacred geometry—a system developed long before Descartes planted the roots of linear, causal thinking—is mirrored in nature and is articulated in architectural forms. Through proportion, placement, and the position of stone, wood, and mortar—using a complementary system of numbers, angles, and design—the mind can find rest, comfort, and harmony. Sacred geometry creates a balanced and serene climate that resonates within the human psyche. This is one of the reasons we are attracted to the great cathedrals even in postmodern times. Inside them we find that the roar of the turbulent world subsides.

Robert Lawler in his book *Sacred Geometry*, describes it as the "envelope of pulsation." One senses this when walking the labyrinth. The structure of the labyrinth is a peaceful container that allows our inner world to become transparent to us. Goethe described sacred geometry as "frozen music."[7] This curious choice of images comes to life in the labyrinth. Often the frozen places in our bodies begin to thaw when we walk the labyrinth. We are the music that through life's wounds and struggles has become frozen and not able to sound into the world. The School of Chartres assured this sacred knowledge was embedded in Chartres Cathedral and specifically encoded in the labyrinth.

Placed in churches and cathedrals, "pavement labyrinths" were flat to the floor. It was characteristic of medieval church labyrinths to have a cruciform embedded somewhere within the design. Most, but not all, were circular. Though the English language freely interchanges the words maze and labyrinth, each offers a very different experience. A maze has cul-de-sacs and numerous exits and entrances, so it draws your focus—which can contain some anxiety—on the outer experience. A labyrinth is unicursal. It has one path that leads in a circuitous route from the outer edge into the center. This is what allows the labyrinth to be a profound meditation practice. Your sole task is to follow the highly structured path to the center. This frees the mind to surrender itself to the experience. It is accurate to say that a maze is designed for you to lose your way; a labyrinth is designed for you to find it.

Labyrinths rest on the hazy interface between history and legend. Daedalus, the mythological architect and master builder, is deemed the originator of the labyrinth. Acknowledged as the inventor of tools and methods used by builders, he was honored in their work by the masons in medieval times. The design of the medieval Eleven-Circuit Labyrinth was used to illustrate manuscripts, according to labyrinth builder Robert Ferre, some 300 years before it was placed in the floor of Chartres Cathedral. The oldest known illustration originated with the monk Heiric of Auxerre at the monastery of Saint Germain in Auxerre around 860. In this ninth-century illustration, there is a mention of labyrinths from Isidore of Seville, who lived in the sixth century. This points to an awareness of the Eleven-Circuit Labyrinth even in that century, and long before the Middle Ages.[8] The labyrinth in Chartres was inlaid in the floor—according to architect John James and author of *The Master Masons of Chartres*—in the year 1201. We know that it was embraced as a metaphor for the journey to God and offered a symbolic experience of the journey to Jerusalem. During the Crusades, it became dangerous and expensive to travel, so the Vatican—according to the officials of Chartres Cathedral—designated the pilgrimage cathedrals as substitute destinations. In the pilgrimage tradition, the center of the labyrinth is named The New Jerusalem and the path is referred to as the *Chemin à Jérusalem* (the Road to Jerusalem).

Walking the Labyrinth

We have no knowledge of the method used to walk the labyrinth during the Middle Ages, but we know that it was walked before the French Revolution. This is documented through the existence of two woodprints that show people in 18th-century dress walking the labyrinth. After the Revolution, most likely it was covered with chairs by lay people who wanted to sit during the long services. This contradicts authors such as Jean Favier[9] who claim that it was never used for walking and was created solely for symbolic meaning. My work with the labyrinth[10] comes from my intuitive understanding of a process that often unfolds during a labyrinth walk. I do not pretend to offer the method used during the Middle Ages.

The Chartres-style labyrinth is a medieval Eleven-Circuit Labyrinth with two unique features: petals and lunations. The six petals in the center are symbolic of the six days of creation. The petals also imply a flower and both the rose (as in rosette) and the lily are present in the labyrinth design. The rose is symbolic of the Virgin Mary and the lily is symbolic of resurrection and new life.

The lunations are the cusps and foils around the outer edge of the labyrinth. One could think of the Chartres labyrinth as a Western medicine wheel. There are 28 foils per quadrant to represent the lunar cycle. One theory is that these foils—sometimes referred to as

"teeth"—provided a counting tool to determine the moveable feast of Easter, which is the first Sunday after the first full moon of the vernal equinox. One could walk around the outer edge counting the days—one month per quadrant—to determine the next year's date for Easter.[11]

Of the 22 Gothic cathedral labyrinths, only Chartres and St. Quentin have retained their labyrinths in the nave in their original form.[12] When Western civilization began to see itself through the prism of scientific humanism, these profound intuitive blueprints became devalued, exiled by the snobbery of the Enlightenment as ornaments to a by-gone era. Some were destroyed because the floors simply wore out; others were overlaid with stone to remove them from sight.

© Cindy A. Paulinac, Sacred-Land-Photography.com

Detail of the labyrinth in the Cathedral of Our Lady of Chartres, taken while the photographer walked the labyrinth.

Meaning in the Journey

I was introduced to the labyrinth through a conference with Dr. Jean Houston in 1991. At that time, I was Canon for Special Ministries at Grace Cathedral. Through my ministry there and my background in psychotherapeutic work, I was aware of the gap between the teaching of a faith tradition and the actual application of these teachings in our lives. Christians would hear the instruction to love our enemies, but no one ever asks *how* we were to do that. The same is true of forgiveness and mercy and transforming our lives—becoming a "new creation in Christ," of which Paul spoke. No matter what tradition we identify with, we hope to live a fruitful and wise life that has meaning for others. If we stand outside of a faith tradition, the challenge remains: how do we deepen in compassion, cultivate patience, lessen our judgments, and discover a way to be of service to the world that enlivens us and arouses our passion for life.

My work—which I term practical spirituality, or experiential faith—has flowed out of the power of the labyrinth walk itself, a little-recognized *temenos* or border, where the veil between the worlds is thin and the threshold to the sacred is palpable. The practice of walking the labyrinth evokes the intuitive and symbolic field that resides in the metaphoric mind in each person walking it. The labyrinth offers liminal or transitional space. The everyday linear world is set aside and the buoyancy of the inner world comes alive both for an individual and for a community walking it together.

The extent to which labyrinths are considered effective is directly connected with the experience they engender:[13] the emotions and insights they ignite, the sense of calm or presence they evoke, the depth of solace they bring, and the interior symbolic realms they stir. The structure of the path—based on the double spiral—has a lot to do with the results of the walk. Author and internationally known expert on sacred geometry Keith Critchlow writes about the Chartres labyrinth:

> *The labyrinth is itself an astoundingly precise model of the spiritual understanding of the universe. Not only are the exact cosmic rhythms built into it, but as well, the other sacred measures that represent our relationship to the "journey back" to our spiritual wholeness.*[14]

The Chartres-style labyrinth is an archetypal design that extends far beyond the Christian tradition. It is a universal form that has the potential to quicken the spirit in every human being. It teaches the art of self-reflection and nurtures the connection between one's inner and outer world. When that connection is made, people find meaning in their lives. Like a string bass that can be played in a symphony orchestra, a jazz band, or a string quartet, the labyrinth is a profoundly integrative experience effective in both sacred and secular settings:

© Cindy A. Paulinac, Sacred-Land-Photography.com

The mound labyrinth in Anderson Valley, Mendocino, California.

Nave Labyrinth Tapestry with art installation 'Tongues of Fire' by Nancy Chinn in San Francisco's Grace Cathedral.

churches and cathedrals, hospitals, prisons, community parks, healing gardens, schools, retreat centers, college campuses, spas, and memorial parks. Its use is limited only by the strictures on our creativity.

The metaphor of the winding path of the labyrinth offers us a universal image, shared by all faith traditions. The labyrinth is coming back into our awareness because we need ways to quiet our minds, open our hearts, and connect us to a community. Along with it we are discovering a new way of seeing ourselves that has roots in a pre-Cartesian mindset. Through sacred geometry we are revitalizing the way we work with faith and form. So, too, the lost path of pilgrimage is returning to us as a spiritual activity that nurtures the soul and deepens our understanding of who we are: pilgrims walking through territories not our own, following the guidance of our spiritual compass in response to our longing for completion. Simply put in the words of one pilgrim: "The whole experience seemed like a lesson in how to face life: joyously, and living each moment. I will return to the labyrinth."

Footnotes

[1] Mark Jean Dalby Clift and Wallace B. Clift, *The Archetype of Pilgrimage: Outer Action with Inner Meaning*, Paulist Press, (Mahwah, NJ) 1996. "Chapter 3, Why People Go" has a good overview of pilgrimage.

[2] Karen Armstrong, *The Holy Wars, The Crusades and their Impact on Today's World*, Doubleday, (New York) 1991. p. 57.

[3] Erwin Panofsky, *Gothic Architecture and Scholasticism*, Meridian Press, (Cleveland), 1967.

[4] Medieval education took place in the monasteries and the cathedral cloisters. Young men suitable for education were schooled to become men of the church.

[5] Ann Prache, *Chartres Cathedral: Image of the Heavenly Jerusalem*, Caisse Nationale Des Monuments Historiques et des Sites, CNRS Editions, Translation by Janice Abbott, p. 24.

[6] David Gautier, "Maps of the Eternal," *Gnosis Magazine*, Spring 1993, p. 32.

[7] Robert Lawler, *Sacred Geometry: Philosophy and Practice*, Thames and Hudson Ltd., (London), 1982, p. 80.

[8] Robert Ferre, *Origin, Symbolism and Design of the Chartres Labyrinth*, a self-published pamphlet by Labyrinth Enterprises. www.labyrinthenterprises.com.

[9] Jean Favier in *The World of Chartres*, states: "Many medieval churches have a labyrinth in the nave floor, signifying pilgrimage towards Jerusalem in this world and the road to Salvation in the next world. A symbol of the Christian way, the labyrinth has never really been used for any religious practices." 1988. p. 26

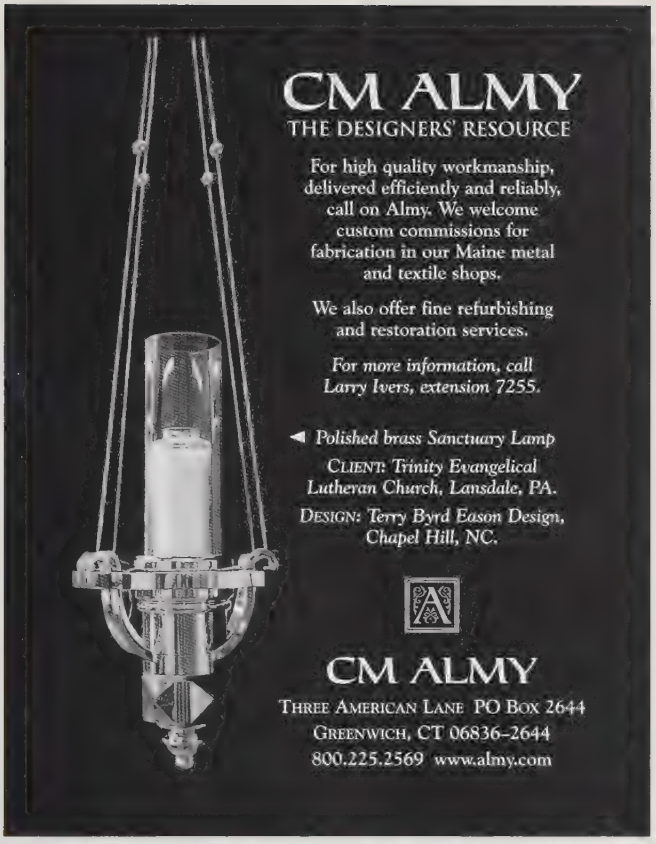
[10] Lauren Artress, *Walking a Sacred Path*, Riverhead Trade, (New York), 1995, Second Edition, March 2006.

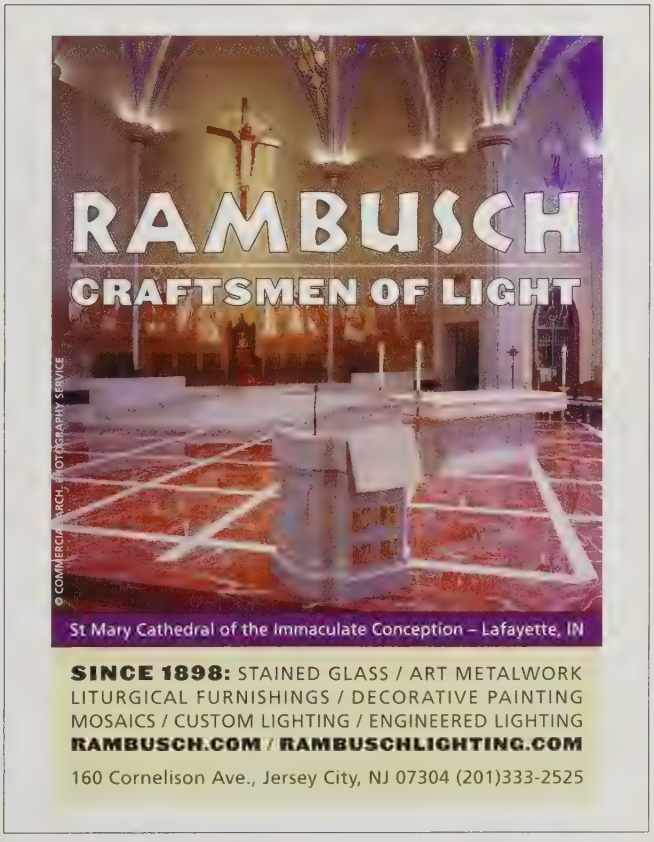
[11] Ibid, Gautier, p. 34.

[12] Others remain, but not in the naves of the cathedrals. Amiens reconstructed its labyrinth in 1894.

[13] Hermann Kern, *Through the Labyrinth, Designs and Meaning Over 5000 Years*, Prestel Press, (Munich, London, New York), Jeff Saward and Robert Ferre, Editors, English translation, 2000.

[14] Lecture by Keith Critchlow, London.


CM ALMY
THE DESIGNERS' RESOURCE
For high quality workmanship, delivered efficiently and reliably, call on Almy. We welcome custom commissions for fabrication in our Maine metal and textile shops.
We also offer fine refurbishing and restoration services.
For more information, call Larry Ivers, extension 7255.
◄ Polished brass Sanctuary Lamp
CLIENT: Trinity Evangelical Lutheran Church, Lansdale, PA.
DESIGN: Terry Byrd Eason Design, Chapel Hill, NC.
CM ALMY
THREE AMERICAN LANE PO BOX 2644
GREENWICH, CT 06836-2644
800.225.2569 www.almy.com


RAMBUSCH
CRAFTSMEN OF LIGHT
© COMMERCIAL ARCHITECTURAL PHOTOGRAPHY SERVICE
St Mary Cathedral of the Immaculate Conception – Lafayette, IN
SINCE 1898: STAINED GLASS / ART METALWORK
LITURGICAL FURNISHINGS / DECORATIVE PAINTING
MOSAICS / CUSTOM LIGHTING / ENGINEERED LIGHTING
RAMBUSCH.COM / RAMBUSCHLIGHTING.COM
160 Cornelison Ave., Jersey City, NJ 07304 (201)333-2525

View of spiraling roof from above.

©Gianni Berengo

Sheltering Space For Pilgrimage

The Padre Pio Pilgrimage Church

© Stefano Goldberg

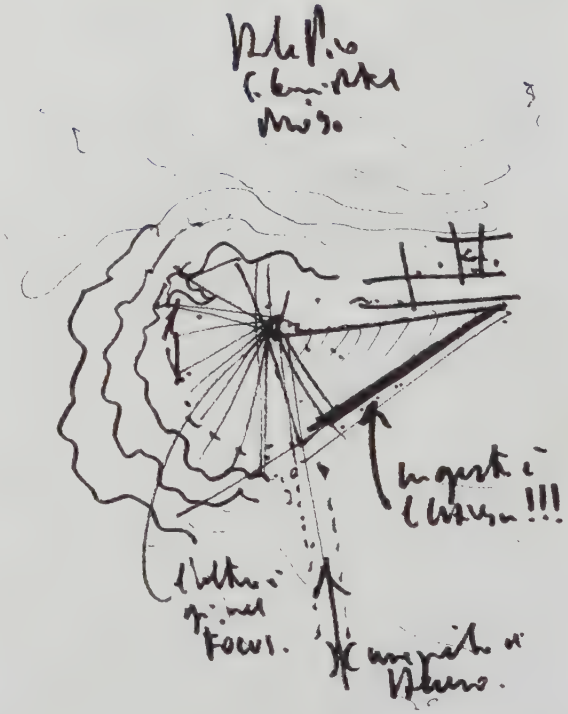
By Renzo Piano

San Giovanni Rotondo where Padre Pio, the Franciscan friar famous for his stigmata once lived, is one of the most-visited pilgrimage destinations in Italy. Every year hundreds of thousands of pilgrims gather there to pay him homage.

To accommodate the ever-increasing number of pilgrims, the Provincia dei Frati Minori Cappuccini di Foggia decided to build a larger, welcoming place of worship not far from the existing church and monastery. The major challenge for us was to create a space that would not intimidate, but rather would be open and would invite pilgrims to draw closer. The immense but low-lying dome provides such a sheltering space.

Seen from above, the structure appears spiral shaped, converging at a central dome. Approached from ground level, the building seems to reach its highest point at the edge overhanging the square. Here the dome tapers slightly, as if to bid visitors welcome. Nearly 6,500 people can be seated inside the place of worship itself, while 30,000 can take part in religious services from the piazza outside. On the ground level are the main sanctuary, sacristy, worship chapel, and baptismal font. One level down are the lower church, confessional chapels, a reception area, lecture halls seating 900, a pilgrim's room, staff and support areas, mechanical rooms, and storage.

The author is the principal of the Renzo Piano Building Workshop, one of the world's leading architecture firms.



Conceptual sketch by Renzo Piano for the pilgrimage church.

Interior showing the marble altar with gold-plated bronze cross above.

©Gianni Berengo Gardin

Drawing for the stained-glass window within one of the arches.

To maintain the sense of welcome, the paving on the piazza extends into the church, integrating the inside with the outside of the structure, and making it into a kind of "open house." The main façade is entered through a large door placed on axis with the altar. A secondary door is directly linked to the external baptismal font. The two doors, of bronze, are the work of artist Mimmo Palladino. A beam of natural light falling from a roof skylight strikes the gold-plated bronze cross suspended over the altar, both designed by Arnaldo Pomodoro.

The dome is supported by 22 arches made of a mountain stone known as Bronzetto, a local marble from the quarries near Apricena. The largest arch is 16 meters high and 50 meters long. Centuries after being used as the main structural element in Gothic cathedrals, this marble is now being employed in new ways, made possible by advanced technology such as computerized structural designs, laser-based cross-sectional images, etc. Other materials comprise stainless steel V-struts for supports between the arches and the roof, laminated larch timber for the upper beams, and pre-oxidized copper for the roof.

Photos continue on pages 14 and 15

Detail of some of the 22 arches that leap through the interior.

©Gianni Berengo Gardin

ROHLF'S STAINED & LEADED GLASS

DEDICATED TO STAINED GLASS EXCELLENCE

ARTISTIC CREATIONS TO MEET ANY LITURGICAL STYLE

WOOD FRAME REPLICATION, CONSERVATION AND RESTORATION

ROHLF'S STUDIO INC.

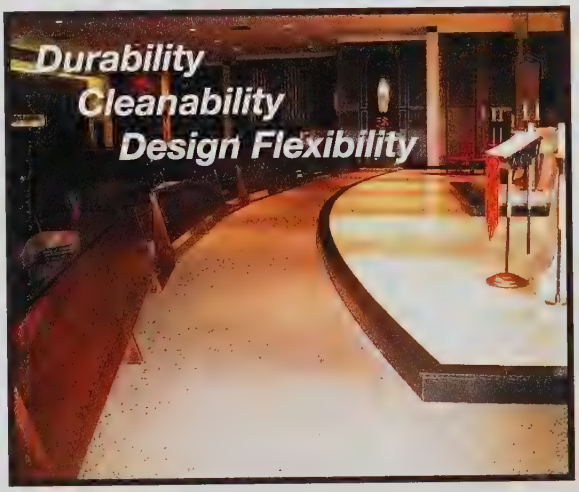
783 SOUTH THIRD AVE. MT. VERNON, NY 10550-1401

TOLL FREE - 800-969-4106 FAX - 914-699-7091

E-MAIL: ROHLF1@AOL.COM WEB SITE: WWW.ROHLFSTUDIO.COM

The most unique flooring system

Stonecarpet®



800/697-9109 • www.stonecarpet.com

"We installed Stonecarpet in St. Mary of the Woods Church in the early summer of 1995. We have been delighted with its performance. While less expensive to install than terrazzo and marble, it offers a highly attractive floor, with the same longevity, and it is very easy to maintain."

St. Mary of the Woods, Chicago, IL
Mary Lou Novy, Business Manager

©Gianni Berengo Gardin

www.liturgical-consultants.org

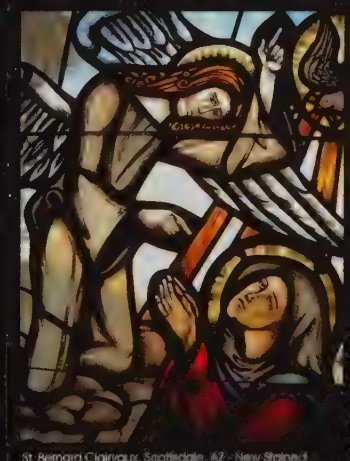
Your online resource for finding liturgical consultants, architects, and artists dedicated to the creation of worthy spaces for faith communities

Association of Liturgical Consultants

Space

Botti Studio of Architectural Arts, Inc.

Established 1864. Serving the ecclesiastic environment through new design commissions, fabrication, delivery installation, repair, restoration, conservation, consultants to both architects and churches.



St. Bernard Clairvaux, Scottsdale, AZ - New Stained Glass Installation.

Sisters of St. Francis, Mishawaka, IN - New Stained Glass Installation.

- Stained and Faceted Glass
- Marble
- Painting and Decorating
- Interiors
- Mosaic
- Consultation
- Historic Discovery

919 Grove Street, Evanston, IL 60201

1-800-524-7211 1-847-869-5933 Fax:1-847-869-5996

Email: botti@bottistudio.com

Domestic and International Offices:

Chicago • New York • San Diego • Sarasota FL

Nassau, Bahamas • Agropoli Italy

Section through new lodge building.

A Master Plan For Retreat

The Isabella Freedman Jewish Retreat Center

By Frances Halsband

The Isabella Freedman Jewish Retreat Center serves the Jewish community of New York and New England. Founded in 1893 as the Jewish Working Girls Vacation Society, it has grown into a spiritually vibrant, environmentally conscious, multigenerational Jewish community. Current programs include the Teva Learning Center, a program for Jewish elementary school students that includes ecology, Jewish spirituality, and environmental activism; the ADAMAH Teen Institute and Jewish Environmental Fellowship for young adults in their 20s, teaching the vital connection between spiritual life and environmental stewardship; and a Senior Adult Camp.

The retreat center is situated on 380 acres in Falls Village, Connecticut. The center today comprises 20 small buildings on a plateau bounded by a state highway to the north and a small lake to the south. Much of the site is undeveloped mountainous terrain. The lake is a serene focus at the heart of the community.

The master plan we have designed for the retreat center is a vision for renewal, founded on the principles of building community, enhancing the natural setting, and fostering sustainability. The plan calls for additional communal spaces, a larger synagogue, and additional housing for guests and staff. The completed plan will provide 100 guest rooms and a total of 73,000 square feet.

Courtesy of R.M. Kliment & Frances Halsband Architects

The existing retreat as it faces Lake Miriam.

The retreat center is concentrated on the plateau, clustered along a curved walkway facing the lake. Areas planned for communal activities are in the expanded lodge, the open area south of the walkway, in yurts, a meditation center, and the new synagogue.

The lodge forms a welcoming gateway. It includes an arrival center, offices, dining, meeting spaces, and a lounge. Guest rooms

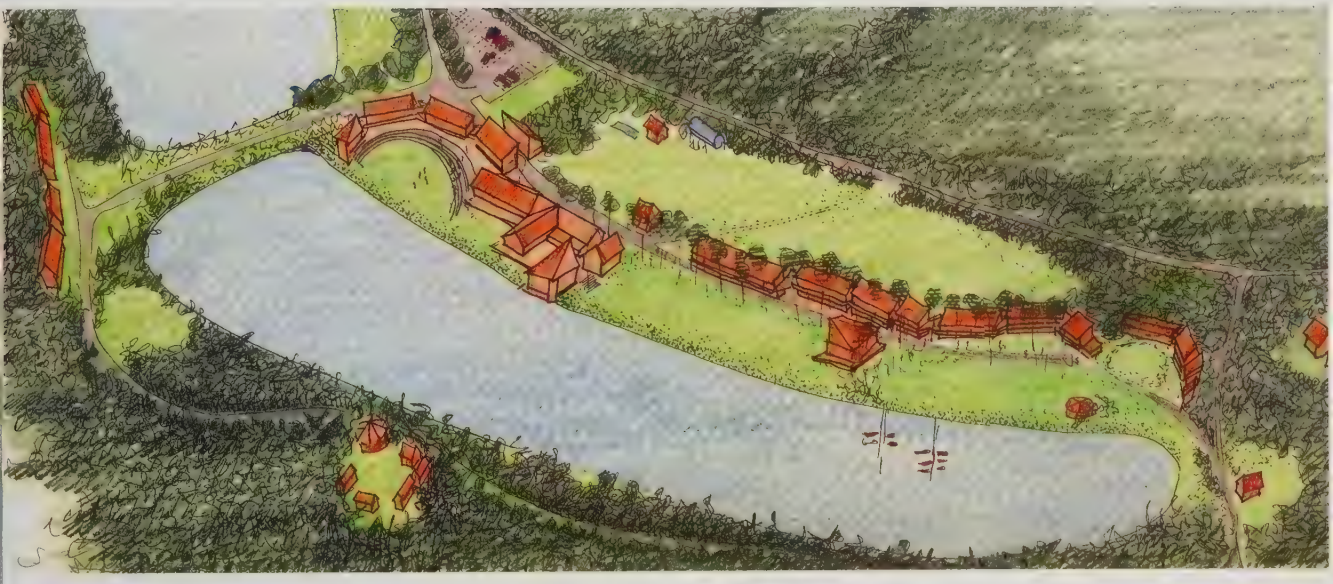
Courtesy of Isabella Freedman Center

The shofar (ram's horn) is blown at sundown on Yom Kippur.

The author is a principal of R.M. Kliment & Frances Halsband Architects in New York, and served as the jury chair of the 2005 Faith & Form/IFRAA Design Awards program.

Site Plan/Key

1 The Lodge
2 Synagogue
3 Guest Housing
4 Staff Housing
5 Teen Village
6 Recreation Center



Site perspective of new retreat center.

frame an amphitheater used for celebrations. The new synagogue is adjacent to the lodge.

Residential structures are grouped in a braided chain, east of the lodge. We developed a unique housing prototype to meet the need for flexibility of accommodation and for sustainability. The individual room modules can accommodate single persons, families, or groups of children. Each room opens south, to the lake, and north, to the meadow. Decks and boardwalks connect individual rooms to shared living rooms. The decks and low south-facing eaves offer protection from summer sun yet allow winter sun to warm the rooms. Each room is a microcosm of the retreat center, providing access to communal life and opportunities for individual reflection.

The meadow is maintained as a green open space, with a forest buffer along the road. The recreational complex is at the edge of the meadow. Vehicles and parking are confined to the entrance area west of the gateway.

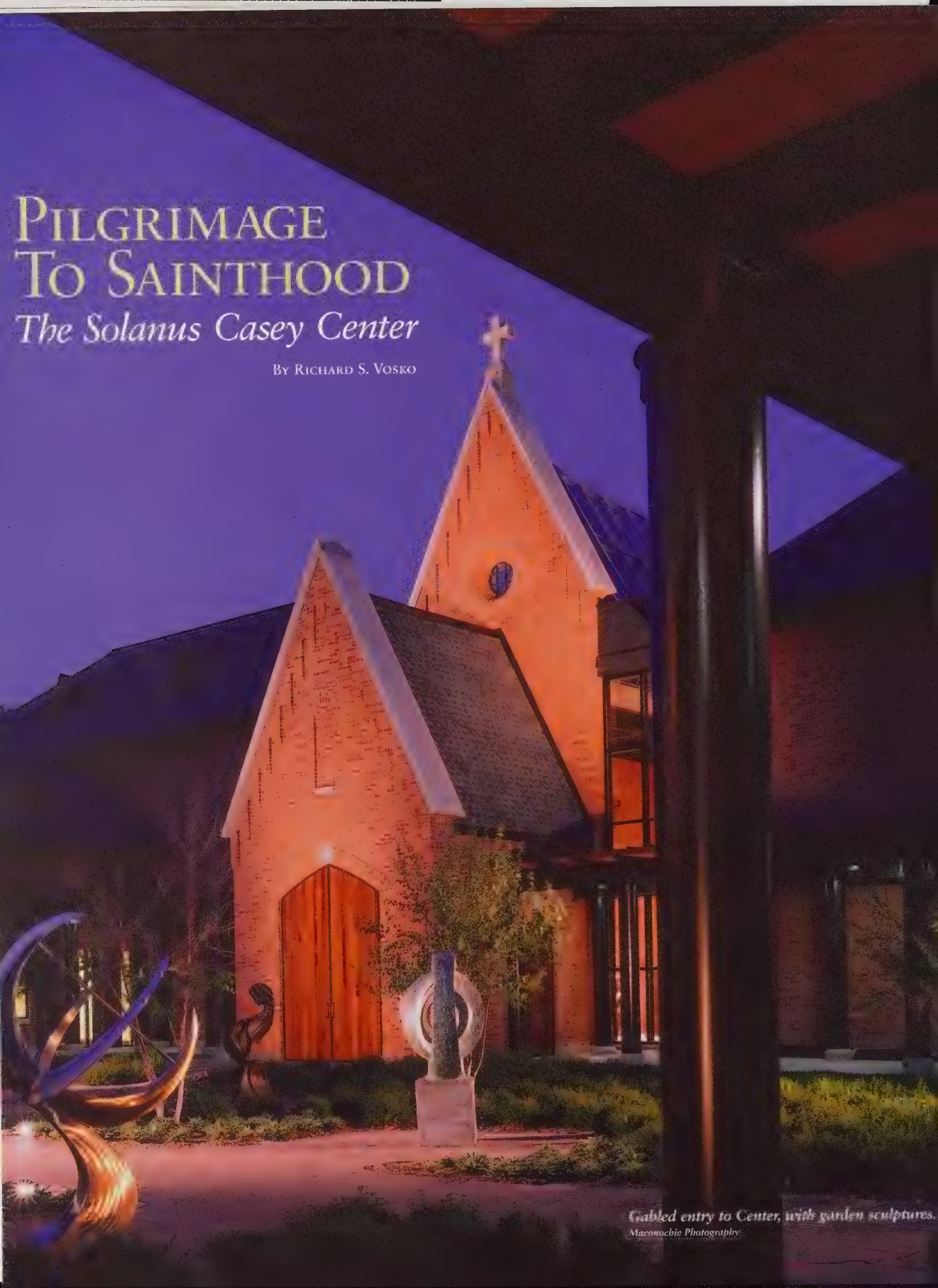
The Teen Village is hidden from view in the woods on the south shore of the lake. Staff and scholars' housing is located at the edges of the site, providing privacy for residents.

We worked with John Amatruda of Steven Winter Associates, Inc. to develop sustainability guidelines for the project. These include grouping buildings to share systems and preserve open space, maximizing use of cross ventilation and natural daylight, fully insulating all structures, protecting buildings from summer sun, using winter sun to warm the rooms, and minimizing use of energy and water.

Pilgrimage To Sainthood

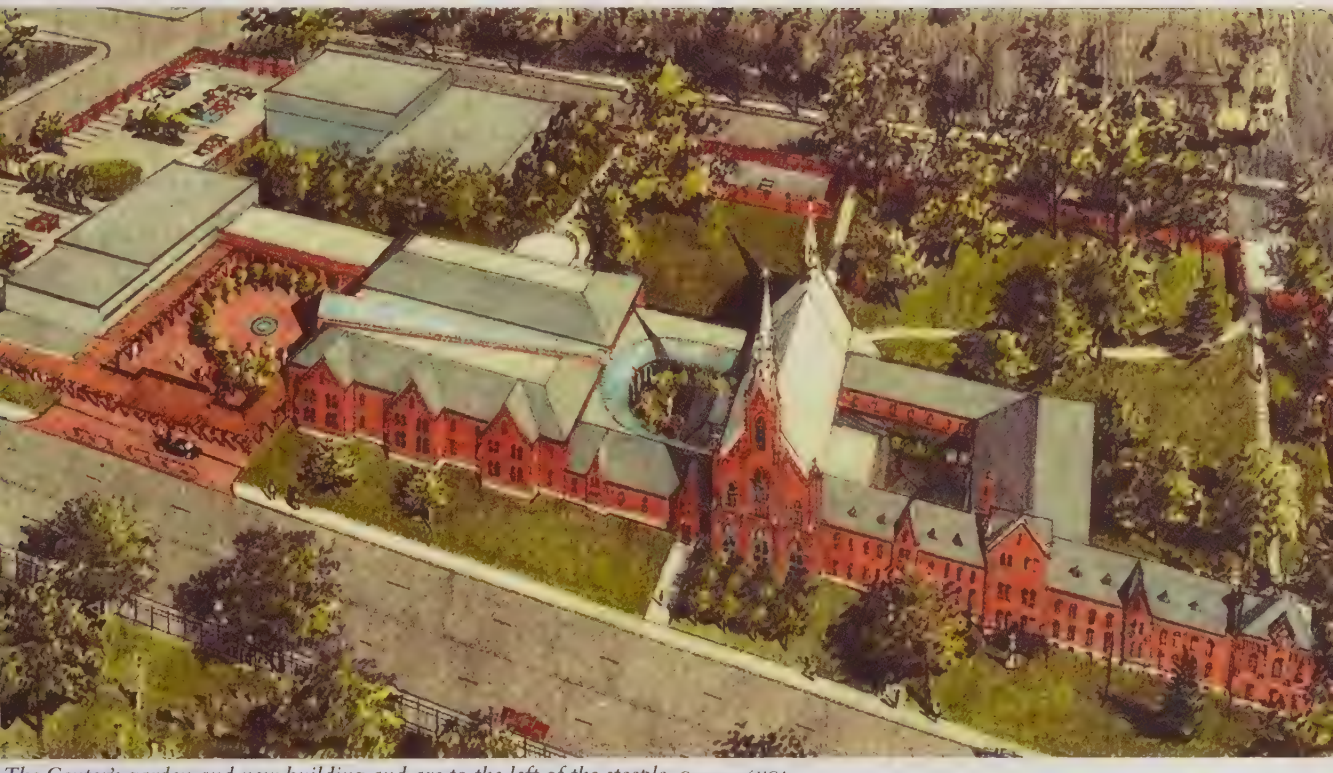
The Solanus Casey Center

By Richard S. Vosko



Gabled entry to Center, with garden sculptures.
Maconochie Photography

Capuchin Friar Solanus Casey, born in 1870, was ordained a simple priest in 1904. He did not hear confessions or deliver sermons. This humble and spirited cleric is known for the compassionate way he counseled people. Some said he was prophetic. Others claimed he healed them. The "favors" granted through his intercession are innumerable. He died in 1957 but pilgrims continue to flock to pray near his remains. Now, there is a movement to canonize him to sainthood.



The Center's garden and new building and are to the left of the steeple. Courtesy of HGA

When the Capuchin Friars decided to build a center for the Venerable Solanus Casey they did not want it to be a shrine, which is typically a place focused solely on a person or event sacred to many. Instead it was to be a place of pilgrimage where all visitors, as many as 40,000 a year, inspired by the life of Casey, would be moved to transform their own lives, to journey to their own sainthood.*

The Center was designed by architect John Justus of Hammel, Green and Abrahamson; I served as the liturgical design consultant. Located on the grounds of St. Bonaventure Church and Friary in Detroit, Michigan, the Center guides the pilgrim through a series of experiences based on these words: Creation, Christ, Christianity, Catholicism, Capuchin, Canonization, and Casey. The journey begins in the parking lot, moves through an outdoor threshold and into a garden filled with sculptures crafted by artists from different races and faith traditions. The path introduces the pilgrim to the creation theme depicted in the sun, by David Aho; the moon, by Nancy Frankel; the earth, by Johnny Bear Contreras; water, by Hashim Al-Tawil; fire, by Rob Fisher; and wind and death, by Fergus Costello; and guides them to the main door, the symbol of Christ. This glazed entry, by artist Stephen Knapp, is etched with three words: knock, seek, ask.

Upon entering the Center one is greeted not only by a docent but also by images of contemporary Christian saints. The sculptures by Karen Atta of Dr. Martin Luther King, Jr.,

Richard S. Vosko, Ph.D., Hon. AIA, is a liturgical design consultant who has worked on projects around the world and serves as a *Faith & Form* editorial advisor.

**For a thorough essay on the Solanus Casey Center see Edward Foley, "Journeying in Holiness: From Shrine to Pilgrimage Center," in* A Cloud of Witness: The Cult of Saints in Past and Present, *M. Barnard, P. Post and E. Rose (eds.). Dudley, MA: Peeters, 2005.*

Visitors are welcomed by a sculpture garden. Maconochie Photography

Dorothy Day, Thomas Merton, Oscar Romero, Jean Donovan, Takashi Nagai, Theresa of Calcutta, Catherine de Heuck Doherty, and Clement Kern bring the Beatitudes to life.

Inside are an orientation theater, a museum, and an interactive library to acquaint pilgrims with the life and mission of Solanus and with the possibilities of pilgrims' engaging in a ministry of their own. A gift shop and a dining room are also open to visitors. Michael Callan designed the exhibit.

The journey continues through a vast, narrowing hall that provides an architectural focus as the pilgrim draws deeper into the story and nearer to the tomb of Solanus. The space opens onto a circular ambulatory framed by a series of windows by Kenneth von Roenn depicting traditional saints and blessed ones: Our Lady of Guadalupe, Francis of Assisi, Theresa of Lisieux, Clare of Assisi, Katherine Drexel, Elizabeth of Hungary, Martin of Porres, and Joseph, husband of Mary. Opposite this glass gallery are tile works identifying the corporal and spiritual works of mercy. A cross by the artist Sergei Metrofanov, showing Francis embracing Jesus Christ, is featured in the chapel set aside for celebrating the sacrament of reconciliation.

Having become familiar with the life of Solanus, the artistic expression of Christian virtue, and the communion of saints, the pilgrim now arrives at the tomb where prayers and petitions may be offered. The architectural path continues into the renovated St. Bonaventure Church by way of the baptismal font. Here is an opportunity for visitors to renew their commitments made at baptism. Spiritual sustenance for the journey is found in the celebration of the Eucharist in the church.

One might infer that this is where the pilgrim's journey ends. The intent of the Center, however, is not to focus solely on Solanus or on his work but to prompt action on the part of the visitor. Thus, the real mission will take place back in the pilgrim's own community. All who venture to Detroit to embrace the life and mission of Solanus Casey are urged to return home and carry on the good work begun by this saintly man.

Stephen Knapp's etched glass entry doors. Courtesy of HGA

Hall with view beyond glass entry door

Grand hall, with Karen Atta's sculptures of 'contemporary saints' to the left.

Tomb of Solanus Casey
is located near chapel entry.
Maconochie Photography

Retreat To Poustinia

The Glencomeragh Retreat Houses

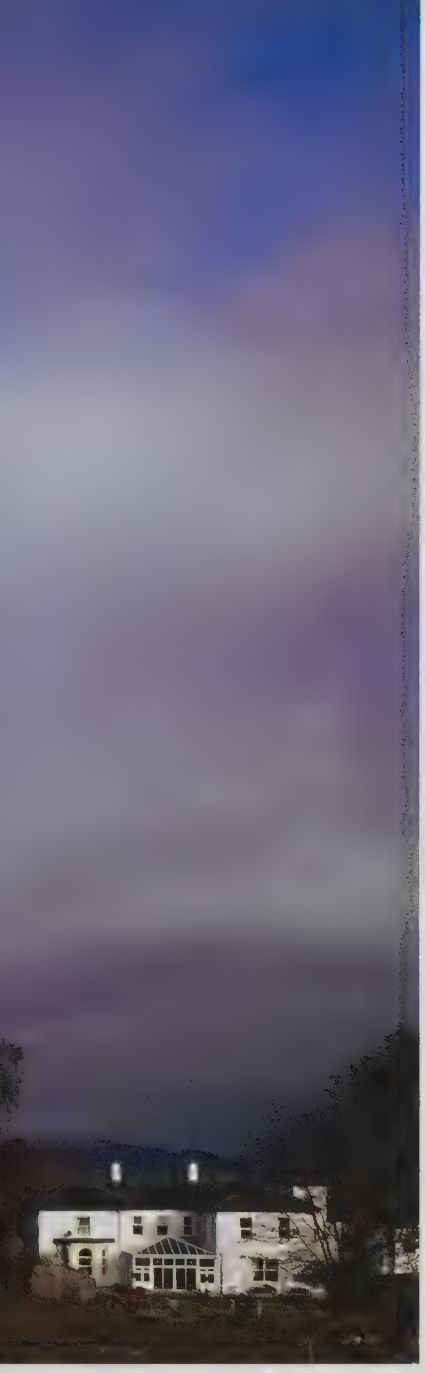
By Kevin Kelly and Tom Maher

Glencomeragh House, The Rosminian House of Prayer, has been owned and run since 1960 by the Rosminian Institute of Charity, a Roman Catholic order founded in 1828 by Father Antonia Rosmini Serbati. Situated in a valley between the Comeragh Mountains and Slievenamon, just three miles from the village of Kilsheelan, in County Tipperary, Ireland, the campus is bounded by a river to the south and by mature woodland to the west.

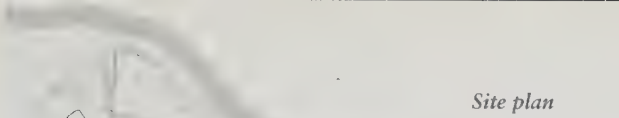
In 1990 the decision was made to open Glencomeragh House as a retreat center. Since then much restoration work has been done on the original house (built in 1820), on Glen Lodge, and on the grounds. At the turn of the new millennium the Institute began to explore the idea of further developing Glencomeragh, and in 2003 we were asked to develop a concept for self-contained retreat units.

Poustinia, a Russian word for desert, designates a small cabin or room set aside for silence and prayer. In very old Russia it meant a quiet place where people (the *poustinikki*) went to find God dwelling within them; a place of reflection, a physical location within but separated from the "noise" which we deal with everyday. The time spent in a poustinia varies from one day to several weeks depending on the need of the poustinikki. The idea

The authors are the principals of Architects Bates Maher in Dublin, Ireland.



Site plan



Floor plan of individual retreat house.

of poustinia was first introduced to Western society by Catherine Doherty in 1961 at the Madonna House Apostolate, a retreat center in Combermere, Ontario, Canada, leading to the creation of timber cabins. In our poustinia a modern sense of retreat would prevail, where the poustinikki would also have access to some creature comforts if they so desired, which was part of our client's program requirements.

Our initial design was of a poustinia located alongside a copse of trees. We wanted to express the program of a simple shelter, but also to imbue that place with spirituality. To achieve this, we accentuated the poustinia's relationship with the land, the existing copse of trees on the hill, and the river, together with the landscape it created by wrapping around itself.

The three poustinias sit on the northern incline of the campus, close to existing plantings of mature silver birch trees, which form their entrance and terrace spaces. Each poustinia is oriented to capture different views over the surrounding countryside and to give each a different exposure to sunlight as the day progresses. They are set into and over the hillside, which has been planted as a wildflower meadow. A circular path connects the poustinias to Glencomeragh House and to a network of paths and ponds that lead to riverside and woodland walks. The wildflower meadow further reinforces the separation of the poustinias from the main retreat house/center itself.

In form each poustinia creates its own "trapped space" (symbolizing the individual), open to the elements with a floor paved with pieces of limestone uncovered on the site during construction. With the window shutters closed an internalized space is created to encourage contemplation and meditation, while the daybed opposite the window overlooking the wider landscape allows rest to be enhanced by enjoyment of the view. Each poustinia is entered through an opening section of wall, which together with the trees creates a screened outside and a private west-facing terrace. In the kitchen a tabletop folds down to form a dining area. A storage wall with a fireplace and fold-down bed screens a timber-lined washroom with a sunken bath beneath a skylight.

The locally sourced timber cladding in alternating strips of smooth-sawn larch and rough-sawn Douglas fir contrasts with the minimalist interior and its bespoke furniture, suggesting the conjunction of the temporal and the transcendent to which the retreat tradition is devoted.

Photos continue on pages 24 and 25

Interiors feature 'captured' exterior space open to the sky. © Ros Kavanagh

2006 Call for Entries

Faith & Form/ IFRAA International Awards Program for Religious Art & Architecture

The Jury Panel

Chair */ Liturgical Designer*
Rod Stephens, Sacra Forma, Irvine, CA

Architect */ James Graham AIA, Graham and Hyde Architects, Springfield, IL*

Artist */ Laurie Gross, Laurie Gross Studios, Santa Barbara, CA*

Clergy */ Susan Pendleton Jones, Seminary Administrator, Duke University, Durham, NC*

Architect */ Sharif Senbel, Studio Senbel architecture + design, Vancouver, BC*

Details and entry form now available at www.faithandform.com
or contact:
Trena McClure
100 North Tryon Street #3500
Charlotte, NC 28202
704.927.2253 / 704.376.9336 Fax
tmcclure@tde.org

Application Deadline: May 26, 2006

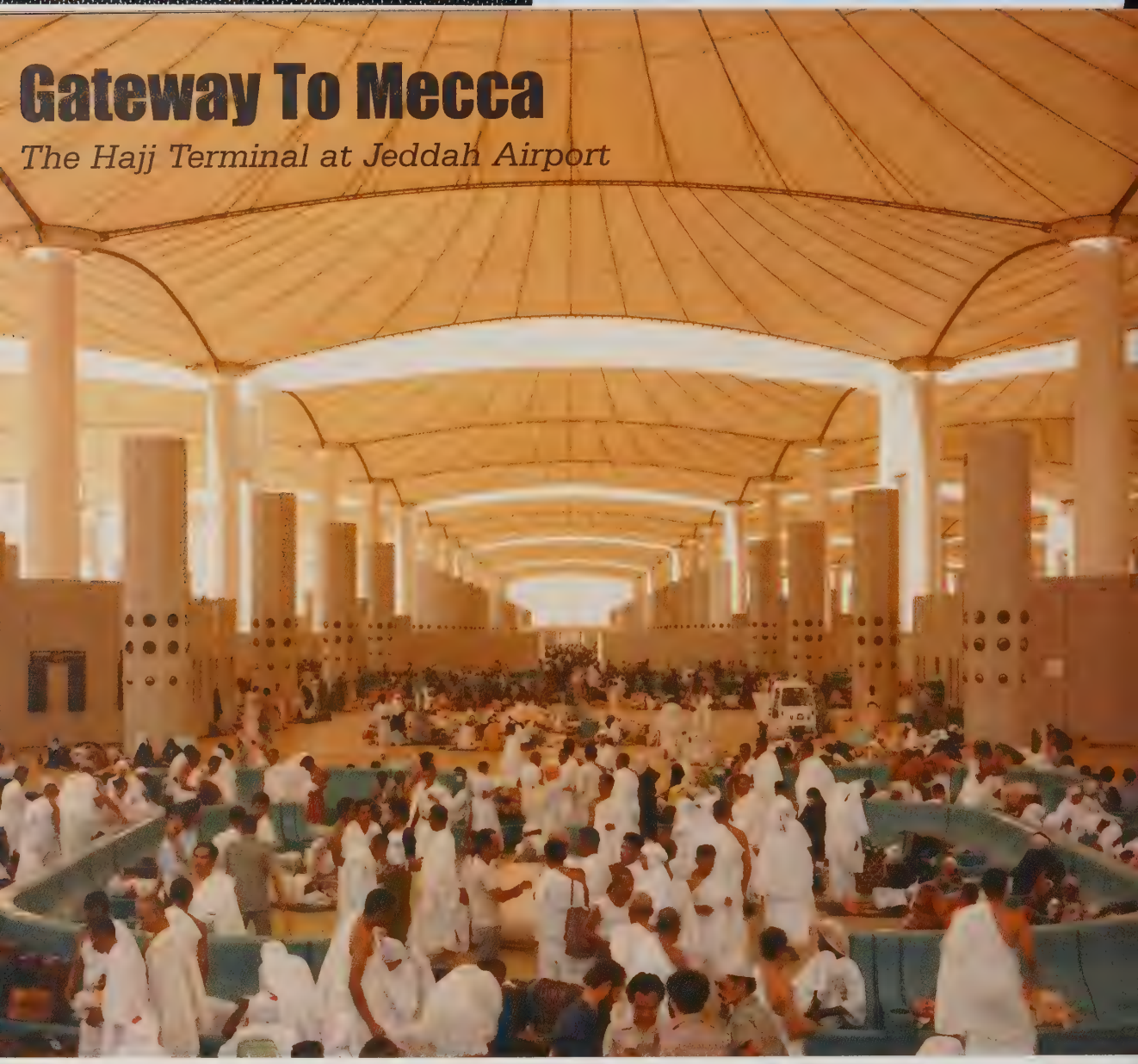
View out, with mirrored door to right. © Ros Kavanagh

Retreat houses from the east, as they crown the hill. © Ros Kavanagh

Exteriors are of local materials, simply rendered. © Ros Kavanagh

Gateway To Mecca

The Hajj Terminal at Jeddah Airport



Radial patterning emphasizes the ascending gesture of each 150-foot-square roof unit. *Owens Corning, courtesy of Skidmore, Owings & Merrill LLP*

By Yasmin Sabina Khan

As a "Gateway to Mecca" the Hajj Terminal at the International Airport in Jeddah, Saudi Arabia, affirms the importance to religious experience of preparation. The tent-like roof structure defining the terminal space anticipates the tent camp of the Muslim pilgrimage, and inspires an appreciation for its historical environment. While sheltering travelers the airport terminal readies their perception for the spiritual journey of the "greater pilgrimage," or hajj.

The hajj is a ritual of remembrance, reflection, and purification that the Prophet Muhammad established around 630 C.E. as one of the five pillars of Islamic faith. Setting aside all differences and distinctions pilgrims gather to visit the holy places from Mecca to the plain of Arafat, 12 miles away, honoring their ancestors in an act of communion. Muslims are expected to perform this pilgrimage at least once in their lives if their health and financial situation permit.

Many of the pilgrims arriving in Jeddah remain at the airport for a day or two as they make arrangements for the 45-mile drive to Mecca; some also engage a guide to lead them through the five-day-long ritual of the hajj. For this reason, and because of the large number of air passengers—already 500,000 by 1975, the design program projected an increase to 950,000 travelers—the terminal was designed in the mid-1970s for an immense program area, approximately 4.6 million square feet. The waiting areas offer a variety of resting spaces, some with seating, others with open floor area where travelers may lay out blankets or set up temporary bedding. Shopping stalls, resembling souks, are stocked with prepared foods. Other facilities provide banking and postal services, travel information, and medical care.

Buses line up along the thoroughfare side of the terminal; planes dock at the opposite side. *Aga Khan Award for Architecture, 1983, courtesy of the Aga Khan Visual Archive, MIT*

In developing its design for the airport terminal dedicated to pilgrims' use, the design team drew upon its understanding of users' needs gained through the architectural programming and heightened by the pilgrimage experience of chief structural engineer Fazlur R. Khan. Khan understood the physical demands that pilgrims encounter, the communal aspect of the pilgrimage, and the emotional fullness of the ritual. He retained as well a clear image of the tents erected for the pilgrims. With the design of a tent-like tensile roof structure the team established continuity with a traditional form of shelter in Arabia especially relevant to the hajj.

Yet the design was not arrived at simply through romantic imagery. Instead, the architects and engineers at Skidmore, Owings & Merrill developed this scheme in response to practical considerations. They realized that the use of a conventional steel or reinforced concrete structure for an enclosed and air-conditioned terminal was neither appropriate for the short duration of the annual hajj season nor economical in the hot desert climate of Saudi Arabia. Some pilgrims would even feel uncomfortable in a confined, artificially cooled building. Dissatisfied with more conventional alternatives, the designers turned to a lightweight, tensile structure type with the idea of creating a shaded space having a temperate environment and air circulation for a cooling effect.

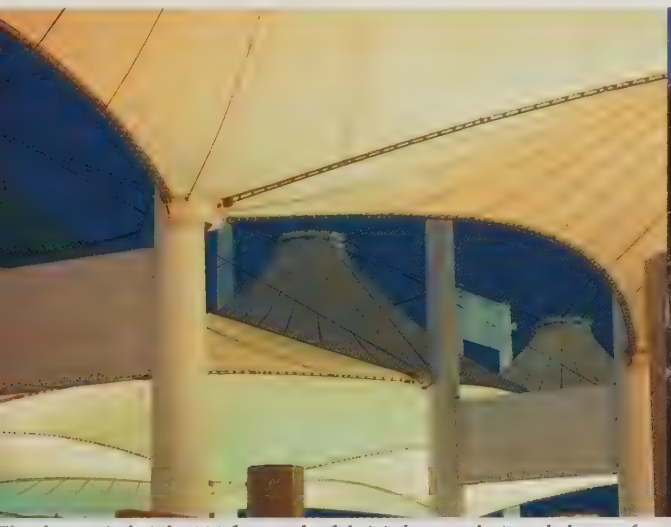
The structural engineers set about modeling the tensile structure with stretch fabric to test different shapes and unit sizes. As the roof structure took shape, individual 150-foot-square units assumed a tent-like character, and modules of 21 units each recalled the expansive tent camp erected in the Mina Valley outside Mecca. Owing to its unprecedented scale as well as to its setting, the innovative and influential design of this tensile structure employed a newly developed fabric as a permanent structural element (as opposed to cable-supported in two directions), advanced material fabrication methods, and sophisticated computer analysis.

Thus adopting a vital form infused with meaningful symbolism, the technologically sophisticated terminal enclosure blended progress and tradition in a design that remains fresh and inspiring today, 25 years after its completion.

Pilgrims report a sense of mingled wonder and recognition as they enter the terminal. After deplaning at a second-floor processing area, travelers gain access to the vast open space of the main terminal hall from above. With its seemingly limitless boundaries, in both plan and height, the space draws pilgrims in and beyond itself, releasing their spirits from the confines of air travel and inviting them to shift perspectives.

The spiritual significance of the Hajj Terminal defies its airport setting. The Terminal is not distanced from the pilgrims' purpose but rather accommodates necessary activities while endowing them with a sense of their sanctity. In making the ordinary sacred, this resting spot en route to Mecca prepares the pilgrim to participate in the ritual with grace. The building becomes a space of transition, enabling the traveler to enter into a frame of mind open to the spiritual essence of this pilgrimage that is, for most, a once-in-a-lifetime experience.

The daughter of Fazlur R. Khan (1929-1982), Yasmin Sabina Khan is a structural engineer and the author of *Engineering Architecture: The Vision of Fazlur R. Khan*, (W.W. Norton & Company, 2004).



The dramatic height (66 feet to the fabric's lower edge) and shape of the roof structure define a significant space below while serving to control noise and heat. *Owens Corning, courtesy of Skidmore, Owings & Merrill LLP*

During his hajj Fazlur Khan gained an intimate understanding of the pilgrimage that would influence his work in planning and design. *Fazlur R. Khan Collection*

A New Journey

The Stations of the Cross for Our Time

By Gwyneth Leech

Hanging on the wall of my painting studio in New York is a newspaper clipping of a hooded man, his arms outstretched, standing on a box in almost a pose of crucifixion. Wires run from his hands and from beneath the rough robe covering his body. Next to this clipping hangs a printout from the Internet of a terrified man threatened by snarling dogs straining at leashes held by American military personnel. These images came to be there in the spring of 2004 when I was working on a commission to paint the 14 Stations of the Cross for St. Paul's on the Green, an Episcopal church in Norwalk, Connecticut. I knew from the start that in color and tone my paintings would relate to the stained-glass medallion windows and to the interior of St. Paul's, but what about the setting of the Passion? I first looked at many works of art from the past depicting Christ's final journey: paintings, sculpture, murals, stained glass, and tapestries. I found the most compelling images to be those that set the crucifixion in a place and dress that were contemporary to the artist. In the background of many Flemish crucifixions, for example, Jerusalem is portrayed as a contemporary fortress city set in a Northern European landscape. In these and in medieval paintings, the robes of the mourners and the soldiers at the foot of the cross were more contemporary than Biblical. My discussions with clergy and parishioners at St. Paul's about setting the stations in today's world were met with affirmation. Neither my patrons nor I knew exactly where that approach would lead, but the central question was: How could I make the Passion narrative real to a present-day congregation, how could I make it a story for our generation, for our time?

I began work in March, 2004, and it was after months of research and drawing that I had a moment of sudden clarity in front of a 16th-century Flemish painting at New York's Metropolitan Museum of Art: the hooded and dark-robed women weeping at the foot of the cross bore an overwhelming similarity to the photos of Iraqi women grieving for a car-bomb victim I had seen that morning in the newspaper. Many parallels began to flow from that one moment of clarity.

When the photos from Abu Ghraib prison appeared, other parts of the Passion story had a new resonance for me. In the 10th station "Jesus is stripped of his garments." The Romans stripped the condemned and crucified them naked as a way of humiliating them and utterly breaking their spirits. Here were dozens of images of modern prisoners stripped naked for the same reasons. I decided to compose the 10th station with the man threatened by dogs, echoing Psalm 22, sung each Good Friday: "Deliver me, Lord, from the mouth of the dog."

I did not use the image of the hooded figure. It was so unforgettable, I concluded that no one would be able to see past its origin. Instead I hung it on the wall in the midst of my other visual material, where it played a more subliminal role. The Abu Ghraib image became part of a much larger mix as my overarching theme encompassed the innocent people who are caught up in war and violence: civilians, refugees, the unjustly accused who have died in detention, the grief-stricken families of hostages and bomb victims. To point up this theme, I drew upon a host of visual references. In one, Mary is a chador-clad Iraqi mother, standing outside Abu Ghraib prison, waiting for news of a missing son. In another, weeping Iraqi women grieve at the foot of the cross with an American father and son, bereft after receiving news that a family member has been killed in Iraq. In the eighth station, Jesus turns and speaks to grieving women; here they are refugee women of Darfur, Sudan.

When I began my drawings, I modeled the soldiers' uniforms loosely on those of Italian colonial regiments from World War II, as an updated reference to the Roman occupying army, and to echo themes of imperialism and colonialism still present in the Middle East today. The final paintings go further, with the uniforms of the soldiers differing from one panel to the next. There are multiple references to occupying armies of the present and the past: Israel in the Palestinian territories, Nazi Germany in World War II, British colonial forces, the U.S. military today. In the finished stations Jesus is first seen as if in custody at Guantanamo, then carrying his cross along streets girded with barbed wire (a visual allusion to the crown of thorns), in the company of the rifle-bearing soldiers of different times and places.

In asking viewers to think about Jesus' suffering today, I depict Jesus as a victim of torture, and that source image of the man in Abu Ghraib prison threatened by snarling dogs is discernible in the final version of the 10th station. It is also significant that Jesus is depicted as a contemporary man with short hair, sometimes bearded, sometimes clean shaven. His skin varies in color throughout the 14 stations, underscoring the idea that Christ is like any one of us.

The 14 paintings were finished, permanently installed, and dedicated in March, 2005. After their initial shock at the contemporary associations, the clergy and the great majority of the congregation embraced them. For some people who have served in the armed forces, however, there has been a difference of opinion on the modern military references. To some they are cathartic; to others, inappropriate.

As word of these paintings spread beyond St. Paul's, that one Abu Ghraib image of the man stripped and threatened by the dog began to provoke angry responses. "What about innocent Americans who jumped from the World Trade Towers?" some have demanded by email and by phone. "Why keep bringing up Abu Ghraib when Saddam Hussein did so much worse?"

Debate about the stations continued, fueled by print articles, Web logs, and Internet discussions. Some Christians found much to offend them in the apparent equation of Christ's great and sacred suffering with that of detainees in Guantanamo, Abu Ghraib, and Afghanistan. I was scolded for updating imagery that was encoded and regulated by Church history, and for sullying religion with politics. One writer opined that I had managed to offend not only Christians, but Jews and Muslims as well.

Then a new wave of reactions began. I received a message from a Muslim man saying that he had wept as he looked at the paintings. Although he did not believe that Christ was crucified, he said, he was deeply moved by the "juxtaposition of the arrogance and power of the oppressor and the absolute helplessness of the oppressed."

Other Christians applauded the paintings as a courageous stance against an unjust war. "How could an antiwar statement in a place devoted to the teachings of Christ ever be inappropriate?" wrote one man to a Connecticut paper. "I hope your Stations will remind a so-called

---

Gwyneth Leech is an artist living in New York City. She can be reached at: gwynethl@earthlink.net. Portions of this article first appeared in the Sept/Oct 2005 issue of the *Pennsylvania Gazette*. To see all 14 stations in sequence, visit the magazine's Website: www.faithandform.com, where you can also leave comments.

Station 10: Jesus is Stripped of His Clothing

Station 4: Jesus Meets His Mother

Christian nation that the behavior engaged in at Abu Ghraib, Bagram Airport, etc., is unacceptable, and will remind a so-called democratic nation that these practices sully and debase us all," came in an email message to me. In another: "I see in your art work a deep understanding of the pain that people on the edge experience in the present situation."

Some of the scores of responses I and the church have received have alarmed me; all of them have fascinated me. They raise important questions about the role of religious art. Is it wrong for art to challenge a congregation? Sermons regularly raise divisive issues, but modern church-goers seem to expect that visual art should ornament and soothe. One response was that the best approach for church art is to embrace abstraction as a way to avoid controversy provoked by narrative content such as mine.

Others have seen me as disloyal and anti-American, for my willingness to create new connections and for my attempts to foster dialogue about America's role in the world and how Christians respond to it. Making new connections is at the very heart of art-making. Should an artist's work be censored to avoid offending a few who do not like the connections they make?

This commission has been a long, personal journey from my prior experience of Christ's Passion as something remote and almost beautiful, to a new understanding that speaks directly to our time. The Passion of Christ has never seemed more terrible and more viscerally real to me than it does now, after having viewed it through the prism of our own difficult and frightening world.

As one viewer wrote, "the suffering of Christ is the suffering of humanity, and there is nothing really special about the abuse and violence visited upon Christ in his last hours. It is in truth the same suffering of all human beings who are subjected to torture, violence, and humiliation."

Images of paintings continue on pages 30 and 31

Station 8: The Women of Jerusalem Follow Jesus Weeping

Station 12: Jesus Dies on the Cross

Station 1: The Judgment Before Pilate

Station 2: Jesus Takes Up His Cross

Station 7: The Second Fall

Station 11: Jesus is Nailed to the Cross

Station 13: Jesus is Placed in His Mother's Arms

Station 6: Veronica Wipes Jesus' Face

Station 14: Jesus is Laid in the Tomb

Notes & Comments

Chicago Landmark Synagogue/ Church in Ashes

On January 6th, 2006, Pilgrim Baptist Church suffered extensive fire damage to its architecturally significant interior. From news photographs it appears that only the shell remains. Although best known for its association with gospel music of the early 20th century, the 1891 building held an important place in architectural history. It was designed by Dankmar Adler and Louis Sullivan as the Kehilath Anshe Ma'ariv Synagogue during a period in which Frank Lloyd Wright worked for their firm.

With a three-story stone facade, a stepped voussoir arched entrance, and arched third-story windows, the building had a monumental base, which stepped back to a very tall attic (faced in pressed metal, a cost-saving measure), and above that a steep hipped roof. The latter two elements were required to create the tremendously soaring wooden ceiling of the sanctuary. The ceiling was golden in tone, with a continuous row of Sullivan-designed terra cotta at the base. In the terra cotta and in the stained glass windows is Jewish iconography which Pilgrim Baptist Church retained, but to which was added a large cross above the altar.

"The interior of the building, with its impressive, parabolic vault formed by metal girders, was Adler's greatest engineering achievement," according to the preeminent historian of American synagogue architecture, Rachel Wischnitzer, writing in *Synagogue Architecture in the United States*, published in 1955.

Designated a Chicago landmark, the building is one of the few synagogues documented by the Historic American Buildings Survey, with the original history written by Rachel Heimovics and photographed by Richard Nickel, who later died in the rubble of Adler and Sullivan's Chicago Stock Exchange. Hugh Morrison, in his biography *Louis Sullivan: Prophet of Modern Architecture*, stated: "The decorative designs in the bands of terra cotta facing the gallery and at the base of the clerestory are among the richest examples of Sullivan's work."

Adler was a self-taught acoustical engineer. His auditoriums, such as the one in this synagogue/church, were considered to have sound quality at least as good as those by 20th century designers. This engineering masterpiece from Adler and the equally impressive architectural decoration by his younger partner Sullivan have now been lost. The building's qualities were perhaps best appreciated by audiences listening to the Pilgrim Baptist Church choir.

William Lebovich

The author is an architectural historian and photographer in Chevy Chase, Maryland, who can be reached at architecturalphoto@mac.com. This article originally appeared in ArchitectureWeek.com. Additional photos can be accessed at: architectureweek.com/2006/0111/news_1-1.html.

Conference Examines Cathedral's Role

The biannual Roman Catholic Cathedral Ministry Conference was held in Seattle, Washington, January 16-19, 2006. Approximately 250 musicians, administrators, and pastors from across the U.S. and from other countries shared ideas about the ministry of their Cathedral communities and discussed topics dealing with finances, membership, liturgy, music, and the ever-changing role of cathedral ministry in the public realm.

In addition to workshop leaders the featured speakers included Peter Steinfels, former religion editor of *The New York Times*; Deacon Eric Stotz, Webmaster and tech professional from the Archdiocese of Los Angeles; and Bishop Donald Trautman, chairman of the U.S. Bishops' Committee on the Liturgy and Bishop of the Diocese of Erie, Pennsylvania.

Steinfels began with a review of one of the major Vatican II conciliar documents, *Gaudium et Spes* (Joys and Hopes) to establish a context for the role of Cathedral ministries today. Indicating that the world has changed considerably since the Council, the work of the Church needs a jump-start. Steinfels suggested, as he has in his writings, that new energy must come from the laity in all sectors of Church life. He further indicated that the Cathedral building can be a manifestation of this energy by its very presence, but more so by the programs endorsed in the Cathedral including worship, lectures, concerts, and even bookstore inventories. In these venues the Church makes a statement about what it is and what it believes.

Stotz challenged the participants to take a risk and invest in the Internet and all of the available technology that is required, and showed how the Web can be used to share information, ideas, sermons, and spiritual reflections. Podcasts, interactive Websites, blogs are all 21st-century tools that cannot be overlooked, Stotz noted, adding that using the Web just to list information about people and places or to post documents and laws is not enough to understand the invasive power of the net in our lives. He mused that if Paul were alive today he would avail himself of this technology to advance the gospel.

Bishop Trautman concluded the conference with a stirring appeal to rejuvenate the ministry of the assembly especially in Cathedral communities. Starting with an overview of the history of the people of God in terms of its participation in the life of the Church, he noted specifically how the liturgy does not belong to the clergy but to the entire assembly. When the liturgy is celebrated in a proper manner, Trautman indicated, it is a cause of conversion. Preaching with passion, singing with conviction, and ministering with friendliness are the benchmarks of such a liturgical experience.

Trautman impressed upon conference attendees that the ministry of the Cathedral assembly, inspired and transformed by their own Eucharistic event, must then flow out to the streets. For Trautman, liturgy and social

ustice are inseparable facets of Christian ministry. It is in this sense the Cathedral should be a model for all other churches in the region. A dynamic Cathedral assembly can be contagious and everyone will want to become part of that ministry.

Throughout the conference liturgical and musical events took place in Seattle's renovated St. James Cathedral. The staff and innumerable ministries there modeled for the participants how a Cathedral assembly can make a significant impact on the larger religious and civic community.

The next Cathedral Ministry Conference is planned for St. Augustine, Florida, in 2008. For more information visit: www.cathedralministry.org.

—Richard S. Vosko

The author is a liturgical design consultant and a member of the editorial board of Faith & Form.

Bigelow Chapel Receives Award

Hammel, Green and Abrahamson's Bigelow Chapel, featured on the cover of the *Faith & Form's* 2005 Awards issue (Volume 38, No. 4), has won an AIA national honor award. The photographer of the cover image was George Heinrich.

Our Readers Respond:

Searching for the Bedrock of Faith

I read with great interest your editorial reflecting on your experience at the Church of the Advent in Boston ("Empty Rituals," Volume 38, No. 4, page 4). The recent history of the Episcopal Church, especially the progressive wing of the Church, is characterized by a search of discovery to see how the unfolding Holy Spirit speaks to our time while not losing touch with the eternal truths of the Church and the Gospel. Your editorial hit the mark beautifully. I love pomp and ceremony as much as the next person, but our bedrock, as you put it, is assuredly faith and its revelation to a community of believers. I feel very strongly that the connection to the Holy grows out of a particular gathered community's sense of their faith, and that, by definition, can change from community to community, from time to time.

Thank you for contributing to an essential conversation.

— Brett Donham

The writer is a principal of Donham & Sweeney Architects in Boston.

Rigid Ritual Emptiness

I do agree with your premise regarding rigid ritual emptiness ("Empty Rituals," Volume 38, No. 4, page 4), but I also believe your point would be just as clear and compelling if you had not identified a particular denomination. I can just see the Lutherans, Presbyterians, the Seekers etc. nodding their heads and saying, "Thank you, God, that I am not one of these." I do agree that much in religious architecture is contrived. But just as often a space, a detail, a piece of art takes us momentarily out-of-ourselves where we can be inspired, our faith reinforced. I do agree that people, not the building, are the Church, and that their lives attest to their faith. The Kingdom is NOW. Incidentally, I presume your daughter takes her dinner plate back to the TV room. Thanks for listening. I enjoy *Faith & Form*.

–J. Robert Dageforde

The writer is an architect and a Eucharistic minister in Massachusetts.

What is Sacred Space?

Your comments on the deliberations of the awards jury ("The 2005 Religious Art and Architecture Awards," Volume 38, No. 4, page 6) raises a very interesting question and argument. I would have been of the opinion of the minority because I could certainly sit and meditate in that space. It is most compelling. For years I have thought that much religious art and architecture takes the spirit in the opposite direction, and that, ironically, some corporate and public spaces are beautiful, awesome environments. (I had suggested to a consultant friend to discourse on that dichotomy but he did not take it up.) Secular monuments can be just as much "sacred place" as built religious environments. What after all is the Vietnam War Memorial in Washington, D.C? Perhaps, if we saw well designed cat memorials we should take them seriously. The jury has the right to set narrow definitions for its competitions, but I for one, would support a broader view.

David Wilson

The author is a stained-glass artist in New Berlin, New York, and a former awards juror.

What Megachurch Madness?

What started out as an interesting article on the form and function of megachurches ("Postscript: Megachurch Madness," Volume 38, No. 4, page 29) quickly diverted into a full blown, left-leaning, political ideology rant. There is no question that the author, Thomas Fisher, is politically motivated, as his metaphor of large megachurches being akin to "big-box discount stores" (a la Wal-Mart) is at the least a stretch and a misguided attempt to equate "big" with "bad."

I find it interesting that the social, economic, and environmental responsibilities seem to be shouldered squarely on the megachurch attendees and pastors. The author knows little about these large churches. Some of the biggest supporters of manpower, financial assistance, and community awareness for those in need come from megachurches. My own church sent volunteers as well as two 18-wheel-truckloads of food to help those affected by Hurricane Katrina.

The author's view about the inward focus of megachurches falls flat on its face because of the obvious fact that megachurches didn't become big by being inwardly focused. The author has such disrespect and loathing for megachurches that he fails to equate the massive growth of megachurches with their outreach-focused leaders and members.

The author makes several baseless statements about the political motivation of megachurches. Conservatives, not the branded Republicans, believe in the reduction of "free hand-out" social programs while having a compassionate hand in helping those who are willing to work. There's no question that most regular church-attending evangelical Christians are conservatives, but that does not equate to a church-held position of support for Republicans. In fact, megachurches are usually the first to avoid any political positioning due to their exposure to losing tax-exempt status.

The author's über left-leaning sympathies are revealed when he venomously writes that megachurches want so see the world fall apart so that the end times will come sooner. This is merely the apoplectic rage of a political activist and megachurch hater, while his slam on the U.S. military is an obvious giveaway to his far left leaning ideology. It is a shame that the author decided to target megachurches with a political agenda instead of an honest look at where weaknesses can be uncovered so that improvements can be made.

Anthony Coppedge

The writer is a church media consultant in Bedford, Texas.

Thomas Fisher responds:

The core idea of Christianity is a radical notion of love: loving the planet, loving all creatures, even loving thine enemy. The environmental damage and social isolation of the suburban American lifestyle, embodied in the megachurches, as well as the politics of fear and hate that seem to have overtaken this country, echoed in the tone and some of the comments of Mr. Coppedge, are all unchristian behaviors, I believe, masquerading in Christ's name.

Send Your News to *Faith & Form*

The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854; fax: 203-852-0741; email: mcrosbie@faithandform.com.

Artist/Artisan Directory

Acoustics

Miller, Beam & Paganelli, Inc.
Kevin C. Miller
Consultants in acoustics, vibration, and audiovisual system design.
12040 South Lakes Dr.
Suite 104
Reston, VA 20191
703-506-0005
FAX: 703-506-0009
kmiller@millerbp.com
www.millerbp.com

Orfield Laboratories, Inc.
Steven Orfield
Acoustics, Audio/Visual, Daylighting, Lighting.
2709 East 25th Street
Minneapolis, MN 55406
612-721-2455
FAX: 612-721-2457
info@orfieldlabs.com
www.orfieldlabs.com

Baptismal Fonts and Fountains

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of marble, mosaics, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Bells & Carillons

Van Bergen, Harmannus H.
Harry Van Bergen
Bells, clocks, chimes, carillons.
PO Box 12928
Charleston, SC 29422
800-544-8820
FAX: 843-559-0797
van@vanbergen.com
www.vanbergen.com

The Verdin Company
Suzanne Sizer
444 Reading Road
Cincinnati, OH 45202
800-543-0488
FAX: 513-241-1855
info@verdin.com
www.verdin.com

Columbaria

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of marble, mosaics, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Eickhof Columbaria LLP
Paul Eickhof
Design with stone is our preferred choice.
116 West Robert St.
PO Box 537
Crookston, MN 56716
800-253-0457
FAX: 218-281-6244
info@eickhofcolumbaria.com
www.eickhofcolumbaria.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
FAX: 772-569-1485
info@pickelstudio.com
www.pickelstudio.com

Decorative Finishes/Murals

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of murals, painting and decorating, mosaics, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Church Restoration Group
Matthew Beahm
1300 Brighton Road
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322-7304
info@churchrestoration.com
www.churchrestoration.com

Conrad Schmitt Studios, Inc.
Since 1889, CSS has created original murals and interior decoration as well as restored cathedrals, basilicas, churches, shrines and chapels nationwide.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

EverGreene Painting Studios, Inc.
Jeff Greene, President
Restoration, conservation, new design of decorative painting, plaster, murals, mosaics. Studies. Renderings. Stone cleaning. Chicago: 708-358-1656
450 W. 31st St.
7th floor
New York, NY 10001
212 244-2800
FAX: 212-244-6204
info@evergreene.com
www.evergreene.com

Donor Recognition

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Gold & Metal Work

C.M. Almy
Custom fabrication of brass and bronze furnishings, of sacred vessels, and of metal ware restoration.
Three American Lane
PO Box 2644
Greenwich, CT 06836
800-225-2569
FAX: 800-426-2569
almyaccess@almy.com
www.almy.com

Holocaust Memorials

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Interior Design

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Progressive AE
James E. Vander Molen, AIA
1811 4 Mile Road NE
Grand Rapids, MI 49525-2442
616-361-2664
FAX: 616-361-1493
jev@progressiveae.com
www.progressiveae.com

Interior Restoration

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of marble, mosaics, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Church Restoration Group
Matthew Beahm
1300 Brighton Road
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322 7304
info@churchrestoration.com
www.churchrestoration.com

Conrad Schmitt Studios, Inc.
Internationally recognized CSS has created and restored beautiful interiors and artwork for cathedrals, churches and chapels throughout the country.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433-3355
martinr@rambusch.com & info@rambusch.com
www.rambusch.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoricllc@earthlink.net
restoric.com

Lighting

Orfield Laboratories, Inc.
Steven Orfield
Acoustics, Audio/Visual, Daylighting, Lighting.
2709 East 25th Street
Minneapolis, MN 55406
612-721-2455
FAX: 612-721 2457
info@orfieldlabs.com
www.orfieldlabs.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com & info@rambusch.com
www.rambusch.com

Liturgical Design Consultants

Efharisto Studio, Inc.
Stephana Toomey, OP
Liturgical consultation/design, collaborative process, includes education, liturgical needs assessment – Liturgical design: appointments, art, stained glass
4 East Rolling Crossroads
Suite 303
Catonsville, MD 21228
410-719-1043
FAX: 410-719-0995
fharisto@charm.net
www.efharistostudio.org

INAI Studio
Barbara Chenicek, OP / Rita Schlitz, OP
Design of contemporary sacred space; worship environments striking in form and focus.
1265 E. Siena Heights Drive
Adrian, MI 49221-1755
517-266-4090
FAX: 517-266-4095
inai@tc3net.com

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668 8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com & info@rambusch.com
www.rambusch.com

Voorhees Design, Inc.
The Rev. Cindy Evans Voorhees
Traditional, historical and contemporary liturgical design and consulting for sacred space
15061 Springdale Street
Suite 205
Huntington Beach, CA 92649
714-898-1505
FAX: 714-899-4944
cindy@voorheesdesign.com
www.voorheesdesign.com

hard S. Vosko, Ph.D., n. AIA
1 Foxwood Drive South
on Park, NY 12065-6822
-371-3009
: 518-371-4113
sko@rvosko.com
w.rvosko.com

ewster Ward, AIA, ACLS
wster Ward, AIA, ACLS
oning process, facility/
gram analysis, master
nning, workshops on and
gn of worship environments.
Clovelly Way
eville, NC 28803
-337-0500
: 828-274-8500
wster@brewsterwardaia.com
wsterwardaia.com

TURGICAL VIRONMENT

pe Liturgical Works
ng Hope
temporary and traditional
rgical environment
5 Sag/Bridge Turnpike
Harbor, NY 11963
-725-4294
: 631-725-4294
w.hopelw.com

TURGICAL FURNISHINGS

ndy and Wynn
Wynn
21st year: designing and
ding original liturgical
ishings. Call or fax to request
tfolio.
9 Bethel Church Road
ng City, PA 19475
495-3006
: 610-933-6305

sentations Synagogue
s & Furnishings
hael Berkowicz and
nie Srolovitz
agogue art and furnishings,
norial walls, Holocaust
norials. Meaningful and
stic donor recognition walls.
Washington Street
Vernon, NY 10553
668-8181
: 914-668-4044
agFurn@aol.com
w.synagoguefurnishings.com

nbusch
oration Company
rtin V. Rambusch
Cornelison Avenue
ey City, NJ 07304
333-2525
201-433.3355
tinr@rambusch.com & info@
busch.com
w.rambusch.com

ggoners, Inc. – Cushions
rch seating and kneeling
ions our specialty.
Box 1037
chinson, KS 67504-1037
396-7555
620-662-0610
goner@ourtownusa.net
w.pewcushions.com

LITURGICAL VESTURE/WEAVING

The Katreen Bettencourt Studio Collection
Meyer-Vogelpohl Co.
Hand-weaving the contemporary vestment designs of retired liturgical artist, Katreen Bettencourt.
10311 Julian Drive
Cincinnati, OH 45215
800-543-0264
FAX: 888-543-0264
sandye@mvchurchgoods.com
www.mvchurchgoods.com

MOSAICS

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of mosaics, marble, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

J. Piercey Studios, Inc.
Jim Piercey
1714 Acme Street
Orlando, FL 32805
407-841-7594
FAX: 407-841-6444
jpstudios@aol.com
www.jpiercey.com

Judson Studios
David Judson
Since 1897.
200 South Avenue 66
Los Angeles, CA 90042
800-445-8376
FAX: 323-255-8529
djudson@judsonstudios.com
www.judsonstudios.com

Kessler Studios, Inc.
Cindy Kessler
Contemporary stained glass and mosaics. Bene and IFRAA award winner.
273 East Broadway
Loveland, OH 45140
513-683-7500
FAX: 513-683-7512
info@kesslerstudios.com
www.kesslerstudios.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
FAX: 772-569-1485
info@pickelstudio.com
www.pickelstudio.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com & info@rambusch.com
www.rambusch.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

RENOVATION/ RESTORATION

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, painting and decorating. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Church Restoration Group
Matthew Beahm
1300 Brighton Road
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322-7304
info@churchrestoration.com
www.churchrestoration.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Judson Studios
David Judson
Since 1897.
200 South Avenue 66
Los Angeles, CA 90042
800-445-8376
FAX: 323-255-8529
djudson@judsonstudios.com
www.judsonstudios.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com & info@rambusch.com
www.rambusch.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoriclic@earthlink.net
restoric.com

Rohlf's Stained & Leaded Glass
Peter Hans Rohlf
783 South 3rd Ave.
Mt. Vernon, NY 10550
800-969-4106
FAX: 914-699-7091
rohlf1@aol.com
www.rohlfstudio.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

SCULPTURE & DECORATIVE ART

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of sculpture, painting and decorating, murals, mosaics, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Lynn Kircher, Sculptor
Kircher & Associates, Inc.
Figurative bronzes and original art for parishes; commissioned or from existing editions. Portfolios upon request.
8321 Costilla Ave.
PO Box 53
Jaroso, CO 81138
719-672-3063
www.kircherscultpure.com

Studio Moresca Copperworks for Sacred Spaces
Shahna Lax
725 Rendezvous Way
Crestone, CO 81131-0297
719 256-5442
shahna@highstream.net
www.studiomoresca.com

STAINED GLASS

Acacia Art Glass Studios
Lucinda Shaw
Design and fabrication of stained glass windows and wall installations.
3000 Chestnut Ave.
Suite 336
Baltimore, MD 21211
410-467-4038
acaciamd@aol.com

Architectural Stained Glass, Inc.
Jeff G. Smith
Enriching places of worship throughout North America since 1977. Three-time IFRAA Honor Award recipient.
PO Box 1126
Fort Davis, TX 79734
432-426-3311
FAX: 432-426-3366
jgs@archstglassinc.com
www.archstglassinc.com

Bendheim
61 Willett Street
Passaic, NJ 07055
3675 Alameda Ave.
Oakland, CA 94601
800-221-7379 (NJ),
800-900-3499 (CA)
FAX: 973-471-1640 (NJ),
510-535-6615 (CA)

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, painting and decorating. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

The Cavallini Co., Inc.
Manlio and/or Adrian Cavallini
Stained, faceted glass, mosaics, historic restoration, protection glass. Since 1953.
3410 Fredericksburg Rd.
San Antonio, TX 78201-3847
800-723-8161
FAX: 210-737-1863
cavallinis@aol.com
www.cavallinistudios.com

Church Windows by Däzzle Gläzz Studio
Duncan Tooley
Leaded, painted, faceted, laminated, back-lighted, and etched glass. Design, fabrication, installation, restoration, and protective glazing.
6605 Jefferson Highway
Baton Rouge, LA 70806-8104
888-717-9484 / 225-216-9484
FAX: 225-216-9486
duncan@dazzleglazz.com
www.church-windows.com

Conrad Schmitt Studios, Inc.
Since 1889, CSS has created and conserved exceptional stained, faceted and etched glass for cathedrals, basilicas, churches, shrines and chapels across the nation.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Artist/Artisan Directory

David Wilson Design
David Wilson
202 Darby Road
South New Berlin, NY 13843
607-334-3015
FAX: 607-334-7065
davidwilsondesign@frontiernet.net
www.davidwilsondesign.com

Elizabeth Devereaux Architectural Glass
Elizabeth Devereaux
IFRAA award winner
2468 Ivy Street
Chico, CA 95928
530-342-2074
FAX: 530-342-2048
edevero@devglas.com
www.devglas.com

Jean-Jacques Duval
219 Farrell Road
Willsboro, NY 12996
518-963-7070
FAX: 518-963-7099
jean-jacques@duvalstudio.com
www.duvalstudio.com

Ellen Mandelbaum Glass Art
AIA, IFRAA Religious Art Awards. Painting, original glass art help create an atmosphere for worship.
39-49 46th Street
Long Island City, NY 11104-1407
718-361-8154
FAX: 718-361-8154
emga@earthlink.net
www.emglassart.com

Mark Eric Gulsrud
3309 Tahoma Place West
University Place, WA 98466
253-566-1720
FAX: 253-565 5981
markgulsrud@aol.com
www.markericgulsrud.com

Hiemer & Company Stained Glass Studio
Judith Hiemer Van Wie
141 Wabash Avenue
Clifton, NJ 07011
973-772-5081
FAX: 973-772 0325
judi@heimco.com
www.hiemco.com

Hunt Stained Glass Studios Inc.
Nicholas or David Parrendo
1756 West Carson Street
Pittsburgh, PA 15219
412-391-1796
FAX: 412-391-1560
huntsg@msn.com
huntstainedglass.com

Harriet Hyams
PO Box 178
Palisades, NY 10964
845-359-0061
FAX: 845-359 0062
harriart@rockland.net
www.harriethyams.com

J. Piercey Studios, Inc.
Jim Piercey
1714 Acme Street
Orlando, FL 32805
407 841-7594
FAX: 407-841-6444
jpstudios@aol.com
www.jpiercey.com

Judson Studios
David Judson
Since 1897.
200 South Avenue 66
Los Angeles, CA 90042
800-445 8376
FAX: 323 255-8529
djudson@judsonstudios.com
www.judsonstudios.com

Kessler Studios, Inc.
Cindy Kessler
Contemporary stained glass and mosaics. Bene and IFRAA award winner.
273 East Broadway
Loveland, OH 45140
513-683-7500
FAX: 513-683-7512
info@kesslerstudios.com
www.kesslerstudios.com

C. Z. Lawrence Stained Glass
Charles Z. Lawrence
106 West Allen Lane
Philadelphia, PA 19119-4102
215-247-3985
FAX: 215-247-3184
czlsg@earthlink.net
czlawrence.com

Liturgical Environments Co.
Jerry Krauski
Specializing in faceted, carved, and leaded architectural glass.
10814 W. County Hwy B.
Hayward, WI 54843
800-449-8554/715-462-3097
FAX: 715-462-3481
sales@liturgicalenvironments.com
www.liturgicalenvironments.com

Maureen McGuire Design Associates
Maureen McGuire
Contemporary designs – figurative, symbolic or abstract. Fused glass crosses and furnishings. ALL faiths.
924 E. Bethany Home Rd.
Phoenix, AZ 85014
602-277-0167
FAX: 602-277-0203
maureen@maureenmcguiredesigns.com
www.maureenmcguiredesigns.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
FAX: 772-569-1485
info@pickelstudio.com
www.pickelstudio.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com & info@rambusch.com
www.rambusch.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoricllc@earthlink.net
restoric.com

Rohlf's Stained & Leaded Glass
Peter Hans Rohlf
783 South 3rd Ave.
Mt. Vernon, NY 10550
800-969-4106
FAX: 914-699-7091
rohlf1@aol.com
www.rohlfstudio.com

Arthur Stern Studios
Arthur Stern
Winner of six AIA/IFRAA design awards, as well as Bene awards. Brochures upon request.
1075 Jackson Street
Benicia, CA 94510
707-745-8480
FAX: 707-745-8480
arthur@arthurstern.com
www.arthurstern.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

Studio Winterich
Daniel Winterich
29 Weller Ct.
Pleasant Hill, CA 94523
925-943-5755
FAX: 925-943-5455
dw@winterich.com
www.winterich.com

Synagogue Art

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres
Established 1864. New design commissions, fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, painting and decorati New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Subscribe to Faith & Form
The leading journal of sacred art and architecture.
For Congregations, Clergy, Artists, Architects, Designers, and anyone who cares about environments for worship.

FAITH & FORM:
The Interfaith Journal on Religion, Art, and Architecture
Subscription Form

YES! Please ❑ enter ❑ renew my subscription (or gift subscription*) to FAITH & FORM for:

❑ 1 year, $36 ❑ 2 years, $60

Canadian and overseas subscriptions in U.S. dollars:

❑ 1 year, $46 ❑ 2 years, $70

❑ *Check here if this is a gift suscription and enclose name and address of your gift recipient. An attractive card will be sent in your name.

Name _____ Company/Organization _____

Address _____

City/State/Zip _____ Phone _____

PAYMENT MUST ACCOMPANY ORDER. Make check payable in **U.S. dollars** to:
Faith & Form • 100 N. Tryon St. #3500 • Charlotte, NC 28202

cut and mail with check

Artist Directory

nrad Schmitt Studios, Inc.
5 South 162nd St.
v Berlin, WI 53151
-969-3033
: 262-786-9036
dio@conradschmitt.com
w.conradschmitt.com

vid Klass Judaic Art Studio
ard winning artist David Klass
ates ark, menorah, eternal
ts, memorials and donor
ls.
West 24th Street
v York, NY 10011
243-7633
: 212-924-4446
ss@synagogueart.com
agogueart.com

sentations Synagogue
s & Furnishings
hael Berkowicz and
nie Srolovitz
agogue art and furnishings,
norial walls, Holocaust
norials. Meaningful and
stic donor recognition walls.
Washington Street
Vernon, NY 10553
668-8181
: 914-668-4044
agFurn@aol.com
w.synagoguefurnishings.com

dio Moresca Copperworks
Sacred Spaces
hna Lax
Rendezvous Way
stone, CO 81131-0297
256-5442
nna@highstream.net
w.studiomoresca.com

let Hauser
hitectural Glass
rosby Willet,
hael Hauser
. Moreland Avenue
adelphia, PA 19118
-533-3960
: 507-457-0554
w.willethauser.com

agogue Furnishings

sentations Synagogue
s & Furnishings
hael Berkowicz and
nie Srolovitz
agogue art and furnishings,
norial walls, Holocaust
norials. Meaningful and
stic donor recognition walls.
Washington Street
Vernon, NY 10553
668-8181
914-668-4044
agFurn@aol.com
v.synagoguefurnishings.com

Architects Directory

ADW Architects
Stan Howell
1401 West Morehead Street
Charlotte, NC 28208
704-379-1919
FAX: 704-379-1920
showell@adwarchitects.com
www.adwarchitects.com

Ann Beha Architects
Thomas M. Hotaling, AIA
33 Kingston Street
Boston, MA 02111
617-338-3000
FAX: 617-482-9097
tmhotaling@annbeha.com
annbeha.com

Bass Architects Chartered
Roger Bass
1477 Chain Bridge Road
Suite 201
McLean, VA 22101
703-506-1390
FAX: 703-506-2109
rogerbass@bassarchitects.com
www.bassarchitects.com

Bissell Architects
George Bissell, FAIA
Superlatives? Hype? No, just intelligent, affordable, award-winning planning and design – and totally satisfied clients.
3422 Via Lido
Newport Beach, CA 92663
949-675-9901
FAX: 949-675-9962
bisarch@aol.com

Bjarko | Serra Architects
Chris Serra
AIA award-winning firm offering congregations design & master planning services.
1050 North 34th Street
Seattle, WA 98103
206-545-1443
FAX: 206-548-0443
chris@bjarkoserra.com
www.bjarkoserra.com

Brown • Teefey & Associates Architects, PC
Jack W. Brown
4190 Telegraph Rd.
Suite 2700
Bloomfield Hills, MI 48302
248-646-8877
FAX: 248-646-4605
bta@usol.com
www.btaa.net

CCBG Architects, Inc.
Brian Cassidy, AIA
Specialists in master planning, design, and interiors for religious projects.
102 East Buchanan Street
Phoenix, AZ 85004
602-258-2211
FAX: 602-255-0909
info@ccbg-arch.com
www.ccbg-arch.com

CCBG Architects, Inc.
Darrold Davis, AIA
Specialists in master planning, design, and interiors for religious projects.
2310A Kettner Boulevard
San Diego, CA 92101
619-234-2212
FAX: 619-234-2255
info@ccbg-arch.com
www.ccbg-arch.com

Cone • Kalb • Wonderlick, PC
Richard C. Kalb,
Dennis N. Wonderlick
Offices in Chicago and Madison. "Where there is no vision, the people perish."
1144 West Washington Blvd.
Chicago, IL 60607
312-491-9400 / 608-231-9054
FAX: 312-491-8971 / 608-231-9054
www.ckwarchitects.com

David K. Cooper, AIA
Planning, design, interiors and liturgical furnishings for worship.
6386 E. Tufts. Ave.
Englewood, CO 80111
303-221-2288
thegengrp@aol.com

Cox, Allen and Associates, Architects Inc.
David M. Allen, AIA
640 South 4th Street
Suite 210
Louisville, KY 40202
502-587-3420
FAX: 502-587-3419
dallen@coxallen.com

Martin A. De Sapio, AIA
Architecture, planning, interior design of worship space environments. New facilities, additions, renovations and restorations.
270 S. Main Street
Flemington, NJ 08822
908-788-5222
FAX: 908-788-6877
mdesapio@desapio.com
www.desapio.com

Dominy + Associates Architects @ domusstudio LLP
Sara Allstot
IFRAA and AIA award-winning firm with 140 churches and 20 years of experience. Comprehensive services.
2150 W. Washington
Suite 303
San Diego, CA 92110
800-939-9393
FAX: 619-692-9394
info@domusstudio.com
www.domusstudio.com

Finegold Alexander + Associates Inc.
Maurice N. Finegold, FAIA
Recipient of three Religious Art & Architecture Design Awards and the Edward S. Frey Award.
77 North Washington Street
Boston, MA 02114
617-227-9272
FAX: 617-227-5582
mnf@faainc.com
www.faainc.com

Fuller Architecture
John M. Fuller, AIA
68 Court Square
Suite 200
Mocksville, NC 27028
336-751-0400
FAX: 336-751-1660
www.fullerarchitecture.com

Goring and Straja Architects
James A. Goring
Creating memorable places for communities of all faiths.
5814 Hollis Street
Emeryville, CA 94608
510-595-5895
FAX: 510-595-5846
jgoring@gasarchitects.com
gasarchitects.com

Graham & Hyde Architects, Inc.
James M. Graham
Master planning, architecture and interior design for religious and educational facilities.
1010 Clocktower Drive
Springfield, IL 62704
217-787-9380
FAX: 217-793-6465
ghi@gh-inc.com

HGA - Architects
John Justus, AIA
Specializing in religious architecture; offices in Minneapolis, Rochester, Milwaukee, Sacramento, San Francisco, and Los Angeles.
1410 Rocky Ridge Drive
Suite 250
Roseville, CA 95661
916-787-5125
FAX: 916-784-7738
jjustus@hga.com
www.hga.com

HH Architects
Jerry L. Halcomb, AIA, CSI
5910 N. Central Expressway
Suite 1200
Dallas, TX 75206
972-404-1034
FAX: 972-404-1036
jhalcomb@hharchitects.com
hharchitects.com

Hiscutt & Associates Inc.
Peter J. Hiscutt, AIA
Architecture, programming, master planning, space planning, new facilities, additions, renovations, interior design, throughout the Southeast.
2550 Northwinds Pkwy.
Suite 140
Alpharetta, GA 30004
770-753-8787
FAX: 770-753-0285
phiscutt@hiscuttassociates.com
www.hiscuttassociates.com

Huff-Morris Architects, PC
James E. Byerly, AIA
Designing excellence in religious architecture since 1930.
400 East Grace Street
Richmond, VA 23219
804-343-1505
FAX: 804-343-1619
architecture@huffmorris.com
www.huffmorris.com

Jackson & Ryan Architects
Master planning, full architectural and virtual reality services for religious and educational projects.
2370 Rice Boulevard
Suite 210
Houston, TX 77005
713-526-5436
FAX: 713-526-4241
jra@jacksonryan.com
www.jacksonryan.com

Jefferies & Faris Associates
John R. Jefferies, AIA
Vision planning for ministry, master planning, church buildings.
2002 Eastwood Road
Suite 201
Wilmington, NC 28403
910-256-6633
FAX: 910-256-9088
jfa@jefferies-faris.com
www.jefferies-faris.com

Kenyon and Associates Architects, Inc.
Leslie H. Kenyon
206 NE Madison Avenue
Peoria, IL 61602-1216
309-674-7121
FAX: 309-674-7146
kenyon@a5.com
www.kenyonarchitects.com

Kerns Group Architects, P.C.
Brian J. Frickie, AIA
Innovative design (IFRAA Award winner), bottom-line results and church experience since 1974.
4600 North Fairfax Dr.
Suite 100
Arlington, VA 22203
703-528-1150
FAX: 703-528-1151
bfrickie@kernsgroup.com
www.kernsgroup.com

Krieger & Associates, Architects
Jeffrey F. Krieger
14 West Highland Ave.
Philadelphia, PA 19118
215-247-2020 x202
FAX: 215-247-2078
jkrieger@kriegerarchitects.com
www.kriegerarchitects.com

LaBella Associates, P.C.
Robert A. Healy, AIA
300 State Street
Suite 201
Rochester, NY 14614
585-454-6110
FAX: 585-454-3066
rhealy@labellapc.com
www.labellapc.com

Larson & Darby Group
C. Eugene Elliott, AIA
Full-service architectural, engineering, and technology firm with three Illinois offices and over 220 church projects.
4949 Harrison Avenue
Suite 100
Rockford, IL 61108
815-484-0739
FAX: 815-229-9867
celliott@larsondarby.com
www.larsondarby.com

Architects Directory

Lichten Craig Architects LLP
Historic preservation, condition surveys, sanctuary redesign, master planning, organ installation.
6 West 18th Street
9th Floor
New York, NY 10011
212-229-0200
FAX: 212-924-4282
lichten@lichtencraig.com
www.lichtencraig.com

Menders Torrey & Spencer Inc.
Lynne Spencer
Experienced design firm specializing in religious & historic buildings, from master planning to design/construction.
123 N. Washington Street
Boston, MA 02114
617-227-1477
FAX: 617-227-2654
lspencer@mendersarchitects.com
www.mendersarchitects.com

J. Patrick Mitchell • Architect
Specializes in church planning, design and consulting.
12620 120th Ave. NE
Suite 208
Kirkland, WA 98034
425-821-6090
FAX: 425-821-0467
j.patrickmitchell@aol.com

MTFA Architecture, Inc.
Michael T. Foster, AIA, IFRAA
National award-winning programming, planning and design firm specializing in achieving consensus in spirit, function and stewardship.
2311 Wilson Boulevard
Suite 200
Arlington, VA 22201
703-524-6616
FAX: 703-524-6618
mtfa@mtfa.net
www.mtfa.net

Neal Prince & Partners Architects, Inc.
Chuck Hultstrand, AIA
Church architecture, master planning and interiors.
110 West North Street
Suite 300
Greenville, SC 29601
864-235-0405
FAX: 864-233-4027
gable@neal-prince.com
www.neal-prince.com

TM Osborn Associates, Inc.
481 N. Frederick Ave.
Suite 400
Gaithersburg, MD 20877
301-840-0606
FAX: 301-840-0320
tosborn@tmosborn.com
www.tmosborn.com

Progressive AE
James E. Vander Molen, AIA
1811 4 Mile Road NE
Grand Rapids, MI 49525-2442
616-361-2664
FAX: 616-361-1493
jev@progressiveae.com
www.progressiveae.com

QUINN EVANS | ARCHITECTS
Ilene R. Tyler, FAIA
Restoration, rehabilitation, and expansion of historic buildings and sites to preserve our cultural heritage.
219-1/2 N. Main St.
Ann Arbor, MI 48104
734-663-5888
FAX: 734-663-5004
qea-mi@quinnevans.com
www.quinnevans.com

QUINN EVANS | ARCHITECTS
Baird M. Smith, AIA
Restoration, rehabilitation, and expansion of historic buildings and sites to preserve our cultural heritage.
1214 Twenty-eighth Street, NW
Washington, DC 20007
202-298-6700
FAX: 202-298-6666
qea-dc@quinnevans.com
www.quinnevans.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoricllc@earthlink.net
restoric.com

Vincent S. Riggi, Architect
IFRAA award-winning firm with experience in liturgical design and master planning since 1933.
512 N. Blakely Street
Dunmore, PA 18512
570-961-0357
FAX: 570-969-0195
vsrarchitects@aol.com
hometown.aol.com/vsrarchitects

Saavedra Gehlhausen Architects
Daniel G. Saavedra, AIA
Architecture and design/build for religious facilities of all denominations. We have made religious architecture a commitment.
504 North Church Street
Rockford, IL 61103
815-963-9392
FAX: 815-963-9021
dan@sgadesign.com
www.sgadesign.com

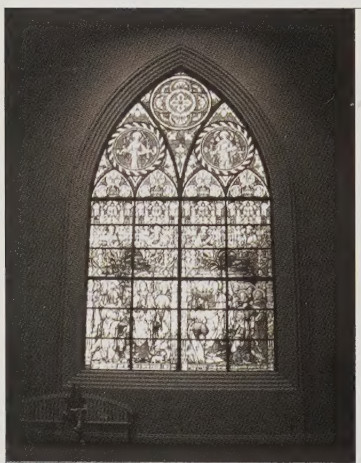
SLATERPAULL ARCHITECTS, INC.
Clayton Cole
One Park Central, Suite 400
1515 Arapahoe Street
Denver, CO 80202
303-607-0977
FAX: 303-607-0767
clayton@slaterpaull.com
www.slaterpaull.com

Solomon + Bauer Architects Inc.
Stuart B. Solomon
63 Pleasant Street
Watertown, MA 02472
617-924-8200
FAX: 617-924-6685
info@solomonbauer.com
www.solomonbauer.com

Stauder Architects
Daniel Stauder
Four generations of excellence in religious architecture.
106 W. Madison Ave.
St. Louis, MO 63122
314-966-4774
FAX: 314-966-4207
dan@stauderarchitecture.com
www.stauderarchitecture.com

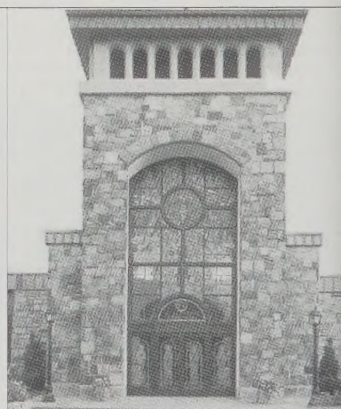
Weber Murphy Fox
Douglas Hoffman
Our specialty is early planning studies and complete church design and construction.
1801 East Ninth Street
Suite 1500
Cleveland, OH 44114
216-623-3700
FAX: 216-623-3710
dhoffman@webermurphyfox.com
www.webermurphyfox.com

Steven Winter Associates, Inc.
Michael J. Crosbie
Expertise in energy conservation and accessibility.
50 Washington Street
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
mcrosbie@swinter.com
www.swinter.com



AMERICA'S FINEST CUSTOM MADE CHURCH WINDOWS

Specially designed church window systems made to receive stained glass and protection glass. Protection glass will protect your stained glass and insulate your church from cold and sound. Systems are available to receive insulated or single pane protective glass. Exterior protective glass can be installed at time of erection and the stained glass can be installed at the churches own convenience. Insurance and fuel costs can be substantially lower. Available in thermal and non-thermal aluminum frames.



CELEBRATING 1906 100 2006 YEARS OF SERVICE

Since 1906

J. SUSSMAN, INC.

109-10 180th Street Jamaica, New York 11433
Tel: 718-297-0228 Fax: 718-297-3090
www.jsussmaninc.com.
FINE ARCHITECTURAL METAL PRODUCTS AND SERVICES

WINDOWS • SKYLIGHTS • WALKWAYS • SUNROOMS • GLASS and METAL BENDING

A Life of Journeys

Just One More Thing... ✶ Betty H. Meyer

Recently I attended a performance of Menotti's *Amahl and the Night Visitor* at the Pleasant Street Congregational Church in Arlington, Massachusetts; included with the program were these words:

No matter who you are
or where you are
on life's journey
you are welcome here.

I am familiar with the comparison of life to a journey but as I waited for the performance to begin, my mind began to ruminate on why it is such a popular comparison. In what ways is life like a journey? Shouldn't it be *journeys?*

Early Years

Every journey has a beginning and an end, as does life, but there are many important journeys concealed inside the large one. Children must depend on adults to plan their trips even though they may get excited in anticipation. Few parents consult with their children in the planning process. Unfortunately, some parents are so eager to get started they don't think about the circumstances and practicalities involved in their family trip. If they want it to be a rich experience they must avail themselves of as much information and truth as possible. If they do not do so, their family life will be restricted to only one of the many journeys inside the larger one.

Middle Years

As children grow into adolescence they sometimes question their parents' decisions and even refuse to accompany them on trips. They want to live their own lives and make their own decisions. For example, many young people today are taking a year off after graduating from high school before they enter college. My own grandson told his parents that he had signed up for 12 months with City Year, a group dedicated to community service. While his parents admired his choice, they were afraid he might decide never to go to college. He told them that he wanted time to reflect upon and investigate different possibilities for his life's work before he plunged into it, only to have regrets later. Today he is in his second year at Wesleyan College in Connecticut, and his parents feel that his decision to take a year off was the best decision he ever made. He discovered his passionate interest and understands that much hard work lies ahead if his life journey is to be successful. He understands too that the work may seem monotonous at times but is necessary for true satisfaction with his journey. To master any craft, one must first learn its basics. An architect cannot build until she learns design, nor an artist paint until he understands color. When the basics are mastered one is ready to begin the next part of the life journey.

Later Years

With increasing maturity we will have learned that values are a component of human nature. We may be confused by the many differences of opinion in the world, but whatever belief is ours we must realize that conversation with those who differ with us will help us grow in many ways. Haven't you been surprised that someone you talk with on a plane or bus is more stimulating than you might have thought? We are involved with *Faith & Form* and IFRAA because of our concern for religion, art, and architecture. The last two have a visual language of their own, but the language of religion is a mystery that awaits us at the end of our life's journeys. Edward Robinson explores this realm in his book, *The Language of Mystery.*

I found the dictionary definition of *journey* much like my own: it is any course or passage from one experience to another, qualifying you to a higher level. The only way to grow is to subject ourselves to a discipline that we may or may not do well at first, but will surely further our life's journeys beyond its beginning.

Betty H. Meyer is Editor Emeritus of *Faith & Form* and can be reached by email at bmeyer@faithandform.com

Visit our New Website!

www.faithandform.com has been completely redesigned

New Content • Blog • Feature articles

Watch for regular updates!

Solid Oak

CHOIR CHAIR

with FIBRE RUSH SEAT

Since 1877

R. Geissler Inc.

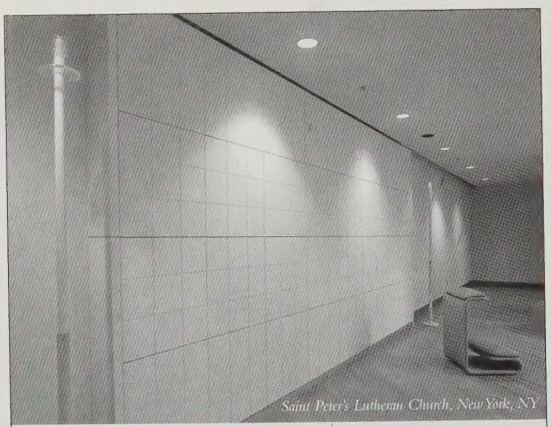
P.O. Box 432
Old Greenwich, CT 06870
Phone: (203) 637-5115

FAITH & FORM

Faith & Form Magazine
1737 Kenyon St. NW
Washington, DC 20010

Nonprofit Org.
U.S. Postage
PAID
Washington, DC
Permit No. 1215

Graduate Theological Union
Library-Serials Dept.
2400 Ridge Rd.
Berkeley, CA 94709-1212


Saint Peter's Lutheran Church, New York, NY

Bring Christian Burial Back Home to Your Church

The growing choice for cremation and inurnment makes it possible to bring Christian burial back home to your church. Start a new churchyard tradition of remembrance with a beautiful and affordable Eickhof columbarium. Its unique design will enhance the beauty of your church home, its stewardship and its ministry.

EICKHOF
COLUMBARIA LLP

Call us toll free at **800-253-0457** or visit us at **www.eickhofcolumbarium.com**
We'll send you our free, no-obligation information packet.

CUSTOM ART

Meyer·Vogelpohl offers custom art in a variety of media including, wood, cloisonne, metal, marble, fiberglass and textiles.

MEYER·VOGELPOHL
10311 JULIAN DR., CINCINNATI, OH 45215
1-800-543-0264
www.mvchurchgoods.com